

heartattack

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#39

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DEATH
SQUAD

EVASION



DISTRIBUTION: *HeartattaCk* wholesales for 5¢ plus postage.

U.S.A.; \$5 box = 30+ 'zines
\$10 box = 65+ 'zines
Canada; \$5 box = 10+ 'zines
World; \$7 box = 10+ 'zines

You can then sell them for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

SUBSCRIPTIONS: *HeartattaCk* is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

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Canada; \$2 each (1 copy airmail)
World; \$5 each (1 copy airmail)
(\$6 each to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

#3, #4, #11, & #16-#22 the usual shit
#33 Unholy Grave interview
#34 Tear It Up and Against Me!
#35 Pushead/Submission Hold
#36 Rambo interview
#37 Yaga interview
#38 Education theme issue

All other issues sold out.

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CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

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January 1st • April 1st
July 1st • October 1st

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1/6 page	(2 1/2" x 5")	\$35
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1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200
full page	(7 1/2" x 10")	\$6,000

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THE MOVERS AND THE SHAKERS:

Chuck Franco, Dylan Ostendorf, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mark Telfian, Matt Average, Dave Johnston, Mike Ott, Marianne Hofstetter, Tim Sheehan, Kent McClard, Chris Duprey, Aaron Hall, Mike Haley, John Gradowski, Mark McCoy, Jenny Mundy, and a few other people that didn't get props.

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

COMPUTER INFO: *HeartattaCk* is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen.

Issue #39

August, 2003

heartattack

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TOP 10 LISTS

Nate Wilson

HISATAKA—Dirty Dog 7" • DROPEAD—all CDs • El CAMINO 53—The Octopus Diary 7" • THE PROWL—advance CDR of 10" • BONES BRIGADE—I Hate Myself When I'm Not Skateboarding CD • RUNNAMUCKS/THE LUMPS—split 7" • MOMENT OF YOUTH—7" • ASSEL/MY OWN LIES—split 7" • EASY ACTION—live at Valentines in Albany • CONFUSE—New God, Old God LP bootleg

Chuck Franco

ASSAULT and DSB—live (one of the best shows I have seen!) • V/A—Motorwolf vol. 1 CD • You Idiot #2 • Inside Front's new issue • RUDIMENTARY PENI—Death Church LP • BRAINOIL—live • day hikes in Santa Barbara • DEVIATED INSTINCT—Guttral Breath LP • BURNING SPEAR—Marcus Garvey LP • DJing at the local watering hole on Sunday nights

Marianne Hofstetter

VOICES FORMING WEAPONS—LP • THE ATTACK—7" • RAEIN—all their releases • THE THIRD MEMORY—demo • ARAKI—CD • Igby Goes Down—DVD • Virgil Bliss—DVD • Happy Accidents—DVD • YAPHET KOTTO—live

Mark McCoy

PUNCH IN THE FACE—Dumb Hardcore EP • 14 OR FIGHT—EP • FRENZY—demo • HISATAKA—Dirty Dog EP • EASY ACTION—live at Valentine's • EXALTED—Black Horns of Horror demo • CUT THE SHIT—Harmed And Dangerous LP • MONSTER X—discography CD (not out yet) • NACHTMYSTIUM—new 12" • CRACK W.A.R.—Silent Fantasy CD

Lisa Oglesby

BORN DEAD—Our Darkest Fears Now Haunt Us LP • DAMAGE DEPOSIT—Do Damage 7" • 86'D—7" • GUYANA PUNCH LINE—Null Transmission 7" • WOLVES/AMPERE—split 7" • TRUE NORTH—Put Your Nightlife Where Your Mouth Is 12" • TEXTBOOK TRAITORS—You Pull The Strings That Make Us Dance CD • Scenery #14 • CLAQUE—CD • IMPERIAL LEATHER—Excuses For Future Fuck-Ups 7" • TRAGEDY/TOTALITAR—split 7"

Scott Torguson

Top 10 Restaurants on Kauai: • Blossoming Lotus • Cafe Coco • Postcards • the stand that sells taro smoothies in Hanalei • Wasabi's • King & I • Country Moon • Sukhothai • Mermaid Cafe • Papaya's

Matt Average

URBAN WASTE—CD • GIANT HAYSTACKS—live and record • LL COOL J—Radio CD • BORN DEAD ICONS—Unlearn EP • THE PHOENIX FOUNDATION—These Days CD • CANNIBAL OX—The Cold Vein CD • GANG STARR—anything • The Office—TV show • CRUCIAL UNIT/DFA—live • JUGGAKNOTS—Re:release CD

Steve Snyder

Permaculture two week intensive course at Skywater Center, Trinity County, CA in the Eel River watershed • Sequoiadendron giganteum • Sequoia sempervirens • EYVIND KANG—Live Low to the Earth, in the Iron Age CD • Akasha—CDr • Greg Palast • Buffalo Gals by Ursula K. LeGuin • The Nine Billion Names of God—Razed Voices • KEVIN NORTON QUARTET—The Dream Catcher • Jean Derome/Louis Sclavis Quartet—Un Moment de Bonheur

Vincent Chung

THE TYRADES—live and 7"s • FOURTH ROTOR—Seize CD • BEYONCÉ—Dangerously in Love CD • ASSAULT—live • THE CHILDREN'S HOUR—SOS JFK CD • THE INTIMA—Peril and Panic CD • BLACK EYES—Black Eyes LP • MAGAS—Friends Forever 2xLP • PINHEAD GUNPOWDER—Jump Salty CD • STEREO TOTAL—Musique Automatique CD

Timothy Sheehan

RAMBO/CAUSTIC CHIST—7" • DEATHREAT—Consider It War LP • FUGAZI—any pre-Red Medicine • FIRE DOWN BELOW—G 7" • HOT CROSS—Cryonics LP • AMANDA WOODWARD—Ultramort LP & Pleine de Grace 7" • DAYMARE—demo mp3s

Ravi Grover

Mundia ke Bacha / Beware of the Boys video—PANJABI MC • rediscovering the DEAD MILKMEN • Better Luck Tomorrow film • HASTE/BEAR VS. SHARK—live • Open mic @ Gypsy Co-op, Toronto June 2003 • Tears of the Sun—film • running into a guy at a conference I used to play football against years ago in Alabama (Hindus vs. Muslims!—cos we roll hard like that) • Hardboiled 'zine • AMC month long showings of old Bollywood movies • the death of Strom Thurmond... good riddance

Kent McClard

KILL THE HIPPIES—Spasms In The New Age CD • TRAGEDY/TOTALITAR—split 7" • BORN DEAD—Our Darkest Fears... LP • MEMENTO MORI—CD • URBAN WASTE—CD • CLAQUE—CD • RIPCORDER—Discography I & II LP • STILL LIFE—live in 2003!!! • D.R.I.—Crossover CD • Grape-nuts



Evasion 'zine
Interview by Dan V. I

HaC: I think there is already a great deal of spectacular attention on you, Mack, but I think if we're careful enough we can make this an exchange of ideas or stories, as opposed to an opportunity to exalt you and add to the spectacle of "The Evasion Kid." Please introduce yourself for anyone unfamiliar with the book or 'zine; perhaps a brief story about how the 'zine came about, and then another about the book?

Mack: I have a strong aversion to interviews, but I think this "attention" you speak of has reached a second wave; one of bitter defamation, misplaced attacks and—on a recent book tour in Minneapolis—physical assault! So I'm glad you got in touch to do this. Let's clear the air a little, clarify just what *Evasion* is. We'll try to avoid making this a "personality piece," and instead make it an interview to serve the interest of idea and tactic exchange, something more relevant. Something to take into the 3-D realm and play with.

Evasion 'zine was released from its cage in May of 1999. Nearby foliage quickly turned brown and died. It was the product of 6 months in a basement, gallons of coffee, and inspiration offered by dozens of hobo and true crime books. Let me back up...

In the summer of 1994 I had graduated high school. Understanding life was great and my time was short, I decided I was never going to work again. I wanted to give my life the urgency it deserved—to skate in the sun all day, read, explore the waterfront, and do as I pleased without the confines of "employment." This was

a highly impractical plan, given my very safe, sheltered suburban existence to that point. But jump, they say, and you have to land somewhere... I walked the streets for days until I found an abandoned house, and committed one of my early acts of breaking and entering by kicking down the back door and moving in. Soon I acquired the necessary shoplifting and dumpster diving skills to sustain this unemployed lifestyle, and I've barely had a bad day since.

The "doom" everyone warned me about as a side effect to not going to school or having a job—some falling sky, death in the gutter, a 500-lb anvil falling on my head—never surfaced. The decision was nothing but the best thing I'd ever done. I told myself at the onset: If acquiring what I needed to live through alternate means proved to make me miserable; if not working, stealing everything, and living in an abandoned house had the adverse effect of killing my spirit, then I knew it would not be sustainable. I would drop the path in a second and go for "Plan C," whatever that was...

But the most unexpected thing happened. Suddenly my means of sustenance became a pleasure, instead of merely the yield of those means. This is what I'm saying: You go to a job you hate, get a paycheck, buy food. Deadening means for a necessary end. But putting myself in more direct contact with what I needed by simply stealing or scavenging food, clothing, shelter, skateboard parts, etc., I found everything flipped. The process became as pleasurable as the product. And that is I think the great secret to a rich, full life—emphasis on process over

product.

So I found this house. You wouldn't believe it if I were to paint you a picture. A two story palace mere blocks from the water, in one of the wealthiest communities anywhere. The house was owned by the city, and its status—I came to find out through research—was: "not slated for use in the next two years." Awesome. I thought—a two year lease! Myself and a friend dragged a futon up there, broke down the door, and we moved in. I don't know what to say about those two years... My glory days.

I came back one day 2 years later to find my belongings piled neatly on my front porch, and a note on the front door stating the house was slated for auction. When it went to auction, the starting bid on the house was half a million dollars.

I left town, spent a period travelling. Hitchhiked around the west. Hopped a few freight trains. Went to England. Then found myself a rent-free basement room and taught myself to write. I spent 6 months writing and rewriting, working under the goal of writing the 'zine that depicted the life I was living as I saw it. It was a response to the reams of drunk punk travel 'zines depicting "the hard life" of "the squatters struggle." Again, not life as I saw it. I wanted a travel 'zine that was both positive and straight edge, because we all know how cool you think it is to get drunk by the train tracks, and I was pretty bored with it...

The resulting memoir was a collection

of stories falling under the loose category of “the situations you find yourself in when you decide not to work”—eating trash, loitering in gas stations along two-lane highways in South Dakota, one cool part where I sleep in a ditch, etc.

It was also important to me to intersperse some practical advice throughout the narrative, a few basic scams and pointers to help people in the right direction. Its intended form was never “zine” in the traditional sense of reading material for the bus. I was going for something epic. 100+ full size pages. I gave the manuscript a name—“Evasion.”

“Evasion” the 40 hour work week, the hopeless boredom of modern life. And of course, “evading” the law! The exact title, if I remember right, came under an entry in the thesaurus for “crime.” The layout was crude but functional—108 handwritten cut-and-paste pages. The first word was written in San Diego, the last block of text glued down in a Little Rock Kinko’s in May 1999. I made 10 copies, most of which went to friends. One day I was sitting in a Little Rock health food store and Theo, who did a large ‘zine distro called Tree of Knowledge, walks in. I saw this as an opportunity for my “big break” and gave him a copy. I guess he hated it, or something, because it ended up in his bathroom as reading material for touring bands. Over the summer I maybe made 50 more copies, all given away to people who picked me up hitchhiking, strangers at truck stops, a reporter at a major newspaper, a couple kids who took it up onto the bleachers at Boulder High and smoked pot, and so on.

10 months later, *Evasion* was part of the past. I really had done nothing with it, and had no plans to. The master was collecting dust

complement the more abstract ideas expressed in their first book—*Days of War Nights of Love*—with stories detailing real life application of those ideas.

Over the next 8 months I wrote 150 pages of new material. The first half was written in the freezing basement of my then-girlfriends house, the second and better half written in the library of a major university while I lived in a broom closet mere feet away. The new material evolved to be more crime-oriented, you know, not having any money and being pretty much unable or unwilling to pay for anything, but not letting that stop me from having whatever I wanted, and having the time of my life.

I hitchhiked the final manuscript to Olympia. It would be the first time I would meet any CrimethInc agents in person, after months of e-mail contact. A humorous anecdote: At some point during my visit the question was raised: “How do we *really* know you’re the Evasion kid?” It was true, known only through sporadic e-mail, the person at their door could have been anyone. So I gave a compulsory handwriting sample to be compared with the ‘zine, and it was settled. As a final touch to the completed manuscript, we hammered the last nail into the coffin of literary tradition with the last minute inclusion of photos in the front and back inside covers of the book, photos of an altered anti-shoplifting billboard. That was it. Book finished.

The *Evasion* book in its final form came to be 288 pages, 40% coming from the original ‘zine text, and 60% in the form of new stories. This was a year and a half ago. *Evasion* is nearing its 4th printing, I think we’ve sold 12,000 copies. I have nothing to compare this to, so “total flop” or “smashing success,” I’m not sure. The first

is not going to change the world—but I’m well aware of the fact your intention was never to change the world through shoplifting, or some other broad generalisation like that. What is your view on these criticisms, which seem to come from people with little or no understanding of what *Evasion* is about?

Mack: Critiques of *Evasion* come in 3 or 4 forms. Number one is the first wave of *Evasion* critique, that, when simplified, go something like: “Here is a kid living what traditionally we can identify as ‘the crust as fuck existence,’ but he’s straight edge and pretty clean cut, and, well, he just can’t do that.” Like I didn’t step into a pre-packaged identity so no one knows what to do with me. *Evasion* was the punk rock hot potato.

Also in that first wave were similarly petty qualms about *Evasion*’s content: I made derogatory comments against drunk people, I referenced “fascist” vegan bands, I made life seem like a big vacation. My response: “I take full credit.”

Another—and perhaps the greatest—misunderstanding of *Evasion* is the book somehow is a balanced account of my life. That I travel, and steal food, and feel real good about myself, and that’s all I do. If I could get anything across in this interview, it’s this: *Evasion* is a selective account of my life. Before putting pen to paper, I gave *Evasion* a narrow scope of coverage: Travel, scams, not working. Writing for *Evasion* is then, for me, the process and looking my life’s episodes and stripping away everything not in this scope of coverage.

I will, for example, spend the next 8 months in a stable domestic setting, reading, writing, and doing research on subjects I’ve wondered about for some time, and this will never

SOMETHING HAPPENED WHEN WE QUIT OUR JOBS, QUIT PAYING RENT, QUIT PAYING FOR ANYTHING. AND I THINK BACK TO THE EARLY DAYS, WHEN, LIKE CLOUDS PARTING TO REVEAL THE SUN, WE DISCOVERED WHAT WE WERE TOLD HAD BEEN LIES, THAT IT COULD BE DONE, AND THAT IT WOULD MEAN THE TIME OF OUR LIVES.

in my girlfriend’s closet. Then, like a switch had been flipped, I began receiving a flood of e-mails from around the country and the world! I couldn’t understand it. Turns out the band Zegota had stolen *Evasion* from that bathroom in Little Rock, run off a thousand copies, taken *Evasion* on tour, and mailed copies to friends and co-conspirators all over the world. I was getting a half dozen or more e-mails a day. Kids telling me they read *Evasion* and decided on the spot to quit their jobs, or quit paying for food. Or I’d get a little e-mail send from a public library by a kid to tell me she’d read *Evasion* and left to hitchhike the country. *Evasion*—corrupter of youth! Awesome!

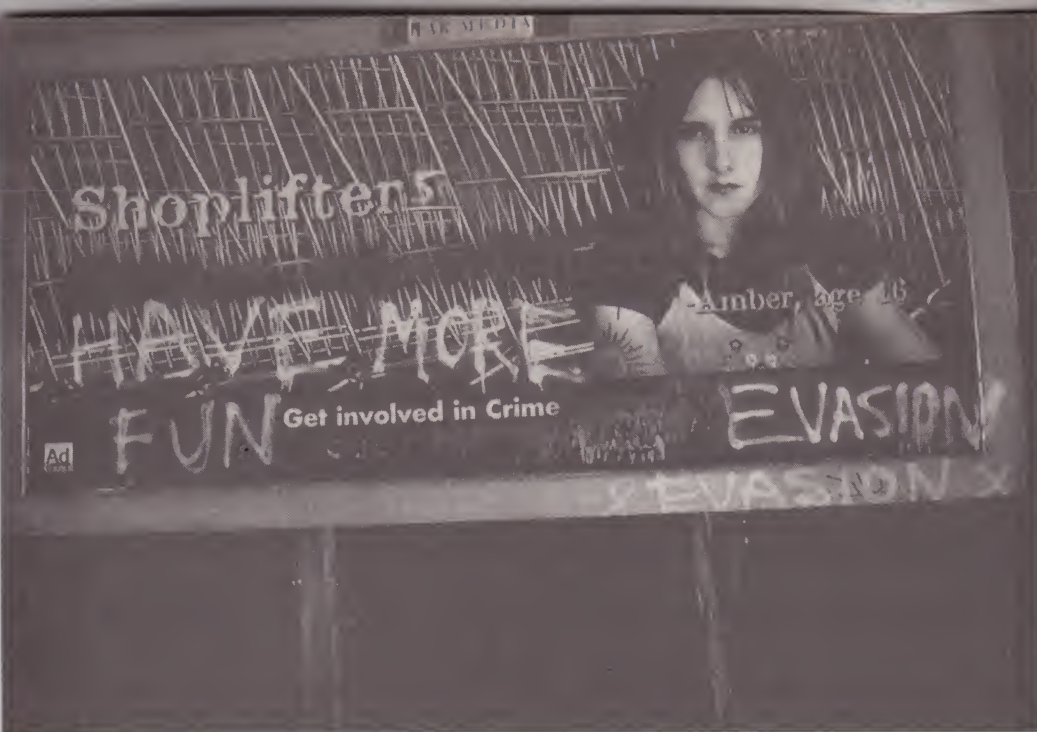
A copy soon fell into the hand of the CrimethInc inner circle. CrimethInc operative Paul F. Maul wrote to express interest. After exactly two e-mails he wrote to say, simply, he wanted me to do the next CrimethInc book. I remember I was in San Diego, on a road trip with a friend, and we were spending a very pleasant day body boarding when I got the message. The thought with doing an *Evasion* book, as Paul expressed it in the e-mail, was that it would

printing of the book was, in retrospect, a little rushed and contains some regrettable “filler” material. It really needed one more edit. But I was rushed, needing to get to Hellfest for the last show of many of my favorite bands: Undying, Another Victim, Burn It Down, and, of course, Earth Crisis. If you bought one of those first 4,000 copies, meet me in person and I’ll give you an upgrade. Since the first edition, I’ve given *Evasion* a major revision at each printing—rewriting entire stories, cutting over 10 pages, including new paragraphs.... The gap in quality between the first and most recent printings is huge. By the way I have yet to meet anyone who has found the hidden text in the latest edition.

Evasion was released a year and a half ago. I’ve since toured with the book twice, made many friends from it and a few enemies. I like to think it’s the only book of its kind ever written. **HaC:** *Evasion* has been the centre of a great amount of controversy in US anarchist circles for its ‘privileged lifestyle’ exhortations. Now, on one hand I can see a great deal of relevance to their criticism—that the lifestyle of one punk kid

be written about. Among the more valid criticisms I hear of *Evasion* are that I’m encouraging apathetic hedonism, and that I would have everyone sit around in public seating and drink stolen carrot juice between hitchhiking trips. The criticism is understandable, but I want to be clear—*Evasion* does NOT represent the whole of my life. Anyone who knows me knows my existence is a very multi-faceted one. I want to come back to this subject later, but I’ll say this on the subject of encouraging lifestyle-activism: the techniques in *Evasion* are intended to serve as a foundation, a stepping stone to bigger, more righteous things. More free time translates to more action.

Then the second wave. The critique that I am only able to get away with the various crimes and scams described in *Evasion* because I’m white with a middle class background and no dependents. That somehow if it’s not relevant to everyone it shouldn’t be relevant to anyone. Dare I dignify this with a response? Listen bozos, here’s the score: *Evasion* isn’t relevant to everyone because NOTHING IS. Your anarcho-



syndicalist pamphlets are as irrelevant to me and my friends as *Evasion* is to a welfare mother. Where is the all encompassing revolutionary program? As with anything, you take from something what is relevant to you and leave the rest. To scream I am only able to travel with ease and little fear of arrest because I'm white is like shouting "the sky is blue." Great, what an incredibly profound observation. Well of course I'm privileged. So the answer to combating this privilege is what, get a job? Pay for everything? Forgo the wondrous experience of hitchhiking for a purchased plane ticket as some symbolic gesture on behalf of minorities everywhere? I hear some important ideas brought up, ideas horribly misapplied.

And on it goes... "dumpster diving and shoplifting are not revolutionary" was another one. Shoplifting as revolutionary... No one has ever told me what page of *Evasion* that was on. *Evasion* is not a revolutionary program. What I am putting forth are tactics serving to create a foundation on which one can build for themselves a life in which they can engage in revolutionary activity. No one is overthrowing capitalism from the desk at their office job. You might be able to throw a few pebbles at "the system" from behind the counter at Kinko's, but we all know to get anything done we have to be off the clock. I like to think some of the *Evasion* readership might find some ideas applicable to their life, so that they may free up their time and start to get things done. I'd like us to get over our dependence on capital and take what we need. Cut out the middle man. I do not wish for or feel content pushing a cart of food out the door at Safeway once a week and feeling revolutionary. I want people to do this in hopes they will spend the time freed up by this shortcut pouring over alarm system manuals, plotting next weeks break in at the local transgenic animal breeding facility. I think of a conversation I had with a friend recently. He told me that when recruiting soldiers for the Zapatista army, they teach them two things. First: how to make tortillas. Second: how to shoot guns. First we must eat, everything else comes after.

Evasion is the tortilla. Shooting is up

to you.

HaC: One large cause of the 'controversy' has been the quote on the back of the book: "Unemployment. Homelessness. Poverty. If You're Not Having Fun, You're Not Doing It Right." Personally, I take issue of the use of 'poverty' in this context: I see poverty as something a lot more than 'being broke,' and as something systematised, and so the idea that poverty is something anyone could 'have fun' with is pretty offensive. What are your thoughts?

Mack: The back of *Evasion*... I couldn't even tell you what it says at this point. Once you write a book, you don't ever want to see it again. This has been brought up to me in person only once or twice, so I think the "controversy" here is greatly overstated, but I'll address the line: The quote is intentionally provocative. Meaning, its intent is to stir up debate and force people to question some fundamental assumptions about the role of money in their lives. It says—forget everything you've ever been told. Money won't save you, the right job is will not save you.

Life is about the richness of experience, not the illusory pleasure of status and monetary

domestic prisons. What I'm saying is: forget what you've been told. The magic pill isn't to just give people money, the right job, or legally recognized shelter (demanding both). The argument against this position forms what I think are some clear images of its messenger, of a bourgeois activist with a conscience seeking to better the world through the only channels s/he knows: a bank book. Just throw money at the problem and hope it will go away. But our problems are more fundamental ones...

If the message here is exclusionary, not relevant to whole of the universe, well what is? If my path—one of thousands—isn't applicable to everyone, well why should it be? Again—where is this all inclusive revolutionary program? Your "bike punks" skill-share doesn't apply to me (I skate), and I find your tribal piercings and big beard a little less than "empowering."

More than anything, this line is a *personal* statement of my refusal to legitimize the threat of capitalism—that if you don't play their game, you will suffer. The statement is one of boldness, and a deconstruction of middle class values. It's my hope we can find happiness without the "security" of our homes, our jobs, our money. Otherwise, we'll sell ourselves for this illusory "happiness" and wait for them to serve it to us. Happiness is something I want now. I don't feel it should be waited for, happiness should be taken. From this new perspective, where their money, their jobs, and even their homes are seen as merely optional, merely one path (an effortless and consequently dull one at that) emerges the option to ignore this carrot-on-a-stick. I don't sell myself for their money, I ignore it—steal what I need and forget the rest. I don't want "comfort," I want everything: misery and ecstasy, the highs and lows that their numbing escapism would have us abandon for "security." Whatever that is. To challenge pleasure in poverty is to staunchly equate poverty to suffering, one very tired and capitalistic association—because as a slave to middle-class values, to be without money is to have failed. These people would have others follow them into the workplace, but as a fool they lead only fools—for only a fool would argue for anything less than everything. I want it all.

HaC: What have you been up to since publishing the book, in terms of writing? Are we going to

To many Americans, the burgeoning hobo army was a teeming mass, foreboding, ominous, a collection of misfits and degenerates, parasites who survived by stealing

wealth. I think that these points have to be argued for is indicative of just how far we have to go on this issue. Presumably, one who takes issue with the quote would then argue for... what? Money? Jobs? Would they have all of us selling chunks of our precious time left to the boss for a paycheck? This misunderstanding of the quote on the back is the misunderstanding of the nature of happiness, indicative of a gross priority dysfunction. The significance of this statement is not to flaunt the privileged and middle-class arrogance of its author, but rather the opposite—to perhaps highlight these hangups in the reader. For nothing is more disgustingly bourgeois than our money, our dehumanizing jobs and our

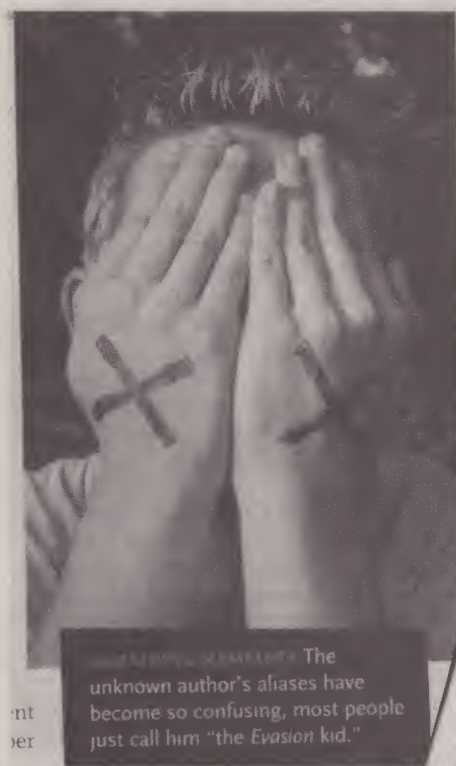
see an *Evasion* #2 anytime soon?

Mack: After the book, I made a silent promise to myself to never put pen to paper again. I wasn't kidding in the back of *Evasion* when I wrote the pigment on the paper wasn't ink, it was blood. When I write, I suffer. But still, when you've stood backstage at a Blink 182 concert dressed as a pizza man, you sort of have to put this stuff on paper, you know? Since the book, I've filled close to a thousand pages of journal entries, the pipe and nails of what will be the next improvised *Evasion* letter bomb. Since the last book I've done a few things. I got a ride to the last Earth Crisis show in a semi truck of cigarettes, lived in an abandoned broom closet on the campus of a major

university, did two book tours and as many with bands, criss-crossed the country about 1000 times, and am now exhaling in the cheap apartment I moved into yesterday to write it all down. It's going to be epic.

Lately, when I'm not sawing security shells off of CD's, I'm writing. Since the release of the book, I've written little beyond a "how-to" travel piece published in DIY Guide #2 (CrimethInc), written over one week in an Olympia bagel shop. It was a piece in which I made the controversial call for we, the punk rockers, to adopt a more clean cut appearance to increase success in less-than-legal pursuits. This went over like a dead weight. Beyond that, I left a successful wet cement etching on Walnut St. in West Phillidelphia (by the Rite Aid). Then my bathroom graffiti left in Minneapolis' Hard Times cafe. Ten pages were written for a split tour-zine with Carissa and her 'zine *Screams From Inside*. The hand written pages fell out the window of a Greyhound bus into the Nevada desert. I didn't know the windows opened either.

Since the book it's been a year and a half of preparation for what happens next. The plan is to give the next 8 months solid to the second Evasion book. It's going to be huge, *epic*. I have a box of journals and thousands of sheets



of paper—letters, merch log books from band tours, flyers, photocopied primers for retail loss prevention agents, newspaper clippings of fantastic crimes, cartoon drawings of people stealing things, etc. From this ten thousand pages mess will rise the next several books/'zines. These projects are, in ascending order of importance:

Evasion Hardcore 'zine Numerous interviews with the last of the vegan sxe bands. Barely a few bands/personalities remain to whom I give my respect, and this will be the 'zine to showcase them and their politics. Several "where

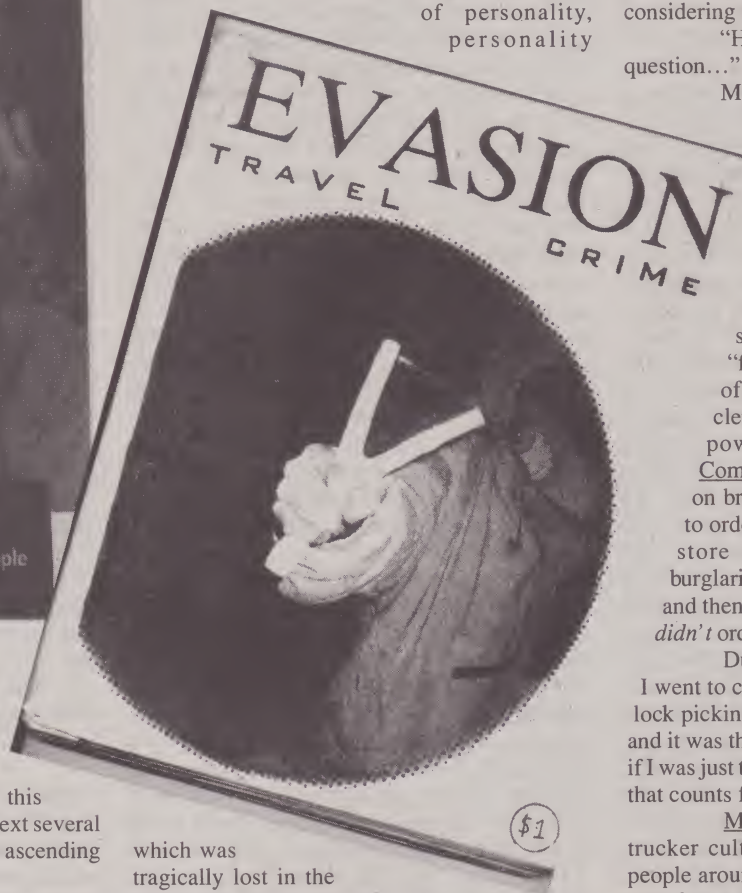
are they now" interviews relevant to all 10 people still around from 1993, confrontational dialogue with notorious sell-outs, and so on. A celebration of the vegan sxe. You thought it was dead... (Out in the distant future).

Evasion communiqué #2.6 In some circles, scams, travel and shoplifting have come to define "the punk lifestyle." An illegal thing is a fragile one. Good scams are often effectively burned out into obsolescence by careless kids with no eye on sustainability. This will be a short, biting attack on the lack of quality control in survival crime, on kids "ruining it for the rest of us." For a few of us, this is a survival matter. We all know you're lazy and in it for the novelty, but your poorly photocopied B&W 7th generation "Free" coupon is making life much harder for some of us who haven't eaten since August. It's a call for a moderate pace, good quality, and intelligence in urban hunter/gatherer culture. For sustainability. 2 pages. Handwritten. Easy to ignore.

Evasion #2.5 Supplement A one-hundred page assembly of interviews, practical advice, and anecdotes unfit for inclusion in the established form of *Evasion*. Steam Tunnel maps, handcuff key manufacturers, interviews with con-artists, the technology of burglar alarms, lock-picking, more. For something more than "informational purposes only..."

Evasion Reissue Series I've overhauled the layout of *Evasion* #1, as well as handwritten the book-only text for inclusion in a 'zine of its own.

I think handwriting conveys a lot of personality, personality



which was tragically lost in the book. So I'm reissuing the original 'zine and doing a second with the rest of my material, including new intros and conclusions, graphics, photos, and a few extras. Look for me at tables pushing these this summer.

Evasion—The Movie My talks with an NYC producer are ongoing. It's touch-and-go day to day whether this will happen. I think you call the stage we're in now "contractual negotiations."

Evasion—Book II The *Evasion* novel. My life living in an abandoned broom closet and existing deep-cover as "college student" on the campus of a prestigious California university. The best 6 months of my life in 50,000 words. December 2003. Dual formatted 100+ page 'zine/200 page book. Epic.

HaC: What was the last record/book you illegally acquired? Tell us about them both...

Mack: **Book:** It all started last March in a now cliché scene of me and no money. Dreams of warmer things beckoned me west, but I was in Minneapolis, coldest city in the country, broke with no way out but death or... that's it! I put up flyers all over town explaining my situation, but when no ride offers came through, I had to wonder if the flyer's cartoon drawing of me, hitchhiking the highway shoulder ornamented with icicles really got the message across. Life or death, I was calling it. Well, if ever you're looking for a single man made structure housing tens of millions of dollars in which to skim off just a few crumbs to put towards a Greyhound ticket, one could do worse than the worlds largest mall. I'd spent the day "working" the Mall of America and found myself in Barnes and Noble. It was 20 minutes before closing and I saw a girl with pink hair. She was on team-crime, I was sure. I saw it as an opportunity to earn both a new friend, and stack of free books! I stared at her for a while, considering my angle.

"Hi, you look cool. Let me ask you a question..."

Minutes later the gate was closing behind me as I walked out with both the stack of books and one new friend, costing me only 85 cents and one blunt question. Maybe not "free," but still... This was more than a fleeting conspiracy, this was like an *alliance*. We stayed in touch, and next time I sought a few books with no obvious "free" source to obtain them, I thought of the pink-haired Barnes and Noble clerk. Calling on her "special order" powers, I ordered two books—*The Complete Guide to Lock Picking*, and one on breaking into safes. The day she was to order the books, she arrived to open the store and found the store had been burglarized. They first broke into the office, and then... the safe. There was one book she *didn't* order that day, and you get one guess...

During my recent visit to Minneapolis, I went to coffee with the girl and picked up the lock picking book. It was a "no charge" affair, and it was the last book I illegally acquired, even if I was just the "receiver of stolen goods." I think that counts for something.

Music: I'm pretty much obsessed with trucker culture, and I pretty much only keep people around who enable this addiction. In the car after a trip to one of those super emporium thrift stores, my friend Mary said "I got you something," then pulled a tape from her purse and threw it at me—"Super Trucker: The Original Trucker's Tape Magazine"! An audio magazine

ON TO SOMETHING...

Picture yourself in a suburban neighborhood where the houses on either side of you are empty and for sale. Windows are broken out. Homeless and squatters break in and sleep there. There are no police to stop them

IT WAS A ROMANTIC LIFE, MAYBE TO BE LOOKED BACK UPON AS THE GLORY DAYS OF YOUTH. IF IT WAS POVERTY, IT WAS POVERTY ONLY ON PAPER. POVERTY IS A MATHEMATICAL EQUATION, AN EXPRESSION OF HOW MUCH ONE CAN BUY. WHAT ABOUT HOW MUCH WE CAN STEAL? DOESN'T THAT COUNT FOR ANYTHING?!

covering timely issues for today's trucker! Without the trucker, *America stops!* My favorite piece is on tape 2, called "Finding Anyone, Anywhere—A Private Investigator Tells How," like a how-to on being a bounty hunter. So, again this story has me as a recipient and not the thief, but the act of accepting stolen goods is a felony, and therefore in compliance with the terms of your question. I think the law will back me up on this. **HaC:** Why did you initially decide to become straight edge and vegan?

Mack: Dan, this is certainly the most important question of the interview, so I want to be clear on this. I've been vegan for 9 years. I don't eat meat for the same reason I don't slit the throats of humans for selfish gain. I don't drink milk for the same reason I don't enslave and rape human women. No matter how we distance ourselves from the crime, to eat meat is to be a murderer, to consume dairy a rapist. That's it.

I'd like to address "tolerance" as it relates to the life-or-death issue of veganism. What's happening to domesticated animals in egg farms, dairy farms, stockyards, factory farms and slaughterhouses at this moment is suffering and murder on a scale never before seen in history. Veganism is of a life-or-death urgency to which nothing compares. It's really amazing to me at this point we have people in our "enlightened" scene(s) knowingly participating in murderous actions towards non-human animals (breakfast, lunch...) and we exercise *tolerance* of this in the name of harmony. I believe we have an obligation to these voiceless animals to voice opposition on their behalf. To confront not only death machine at its source (animal exploitation industries), but also take a stand against consumers with whom education has proven worthless, who know the suffering in which they are complicit and choose to continue. To do any less is to enable—and therefore be complicit in—exploitation and murder. Change only comes through friction. It is the responsibility of vegans to form a last line of defense, no matter how seemingly futile and disharmonious. We have an obligation to create in our own respective communities a climate of intolerance to speciesism on the animals behalf, as we have with racism, sexism, and homophobia. I've seen racists beaten up at shows, I've seen rapists driven from communities and I support both of these offensive efforts to on behalf of the victimized. But I'll say it—I'd embrace a racist into my life as soon as I would a meat eater. Maybe sooner. Both hold a Master Race mentality, but chances are on a day-by-day basis, the racist isn't out butchering the subjects of his bigotry alive, or imprisoning them in tiny wire

cages from which they will see no escape. Veganism isn't a "personal choice" any more than it's a personal choice for me to stab you in the face with an ice pick. But there are many who just don't care. On a purely tactical level in regards to non-vegans, continued education is, I think, the best approach. But morally... well, violence breeds violence, and I wish upon these heartless people the most horrible suffering and pain.

Straight edge.... I'm sXe for the same reasons most drink: Life's more fun. Because drinking/drugs as recreation comes at the expense of about one billion other forms of stimulating enterprise one could partake in. Intoxication, is, really, a substitute for creativity. I'll quote someone who wrote: "What would we do without drink? Anything else?"

And for the hardcore kids reading this: Let's put to rest any notion about "drinking" and your revolutionary pose being compatible. Drink and drugs are highly effective as pacifying agents used to neutralize social movements. Smoking pot kills your motivation, effectively doing the enemy's work. Drug use is submission, making one their own master, and again—doing their work. Besides, everyone I know that drinks/smokes/etc. beyond extreme moderation is *really*, *really* boring. If one's life is so void of beauty that a drugged out haze is more attractive than an unrestricted state of sobriety, it should be addressed what it is about that life that makes that person so afraid of it. I find this world to be one of amazing possibility, if you're willing to put down the bottle and seek it.

HaC: One of the biggest problems I had with the *Evasion* book tour is that the issue of anonymity in regards to your identity was settled, which was one of the strengths of the book's writing. How do you feel about this?

Mack: That first tour was a three-fold plan: the whispered purpose of "promotion," to kill the orthodox book tour dead, and while doing so create a stage for adventure. I thought about it, and decided on the theme: "Dare Us To Sneak Into Something." Each town would give us a dare, and utilizing a pre-assembled set of props, I'd carry out the infiltration, or not, then present an account of this at each night's event. If one were to measure "success" on, well, anything, in the end I'm not certain it qualified. This was owed to exquisite time mismanagement, some genuinely wretched tour mates. My Florida girlfriend was a lunatic, it was just a bad episode from many angles. I'll say nothing more on that. Still, despite the adversity, those were good times.

I've done two book tours, but again, I'm

only addressing the first. You were there Dan, in the van for the duration, so you'd recall only that first night did I identify myself as "the author." It felt off, I wasn't comfortable with it, and put that approach to rest. I had been a published author for two weeks. I was still—insofar as personal friends didn't mention my authorship to anyone—"anonymous." I'm not sure this "settled" anything, except bringing *Evasion* out of a literary fantasy into this one, and giving it a real author after the much circulated rumors of there being no single author. I think everyone wants a mythical not-of-this-world literary superhero to cheer for. To the reader, anonymity held the initial importance for me of keeping the mythical "Evasion kid," you know, mythical. The kid in line behind you at the grocery store, the guy asleep on the university lounge couch, anyone.

Soon after the book's release, anonymity showed its underbelly. There were people reading *Evasion* living lives very opposite to that depicted in the book, and perhaps as a method of coping with a lifestyle they didn't want to believe possible, used *Evasion's* unclaimed authorship as a psychological back-door out of responsibility for making their own lives a thing worth living. They called it a collection of stories by numerous authors. They called it fiction, a made up fairy tale of unknown CrimethInc operatives. Anything, it seemed, to avoid believing one person had a dream and risked it all to make it happen—in *this* world. Because then, they had no excuse. Soon it seemed these depreciating rumors were suffocating the truth.

With no one to step forward to say any differently, the world had a piece of fiction, written as a collaborative effort by Iggy Scam and Brian D from Catharsis (three prolific rumors). This is significant because the impact of the book as personal testimony, as a text which comes bearing ideas and advice meant to be taken by the reader and run with (should they choose to)—is effectively quashed. For example: The dopest feat of Ferris Bueller isn't his successful effort to hack into the school's database and erase his absences, for who among us could hack into and then navigate a computer system? An improbable feat. But when he crashes the parade float, it's the coolest thing ever, I think, because I know if I acted like I was supposed to be there, and climbed onto an empty float with an air of authority and belonging, I could probably sing Turning Point songs to a cheering crowd of thousands. More than just a feat of a not-of-this-world movie script character, it's like a personal challenge. "I could do that." *Evasion's* widespread fiction/collective authorship rumors—products of anonymity—kill this real-world connection. So I'm going to step forward—in these interviews, for example—and say "This is me." I'm a person, I do things, I write about them, and beyond that my authorship, really, is irrelevant.

The above-mentioned "I could do that" response is the intended impact of *Evasion* (insofar as the reader is able to partake given their gender, race, and lifestyle circumstances). A challenge to America: live like it matters. And if that sounds self-glorifying, well maybe it is. I live the way I do because I think it's an awesome way to live. I wish not that people do what I write, merely that they know it can be done. The intended effect of *Evasion* isn't a nation of kids

using the book as a blueprint, I don't ask for nor want kids following Evasion to the letter. The message is more fundamental: "Take back your life." I'd much rather the reader become a professional safe-cracker or "eco-terrorist" than dumpster diver.

Such response didn't happen enough. The "Evasion kid," existing only in a far away literary world, became an untouchable entity, and everything he did became improbable acts of adventure in an untouchable world. To give Evasion an author of this earth, I decided, is to bring the ideas to this earth. The only place they're useful, after all.

Anonymity can serve the second purpose of diffusing celebrity. Removing attention from "the author" and placing it on the ideas. Making ideas something to exist for the good of the community and not the benefit of the messenger, so to speak. This also had an unforeseen effect. "The Evasion kid," the storybook fantasy person, seemed to take on a greater celebrity status than anyone of this earth could achieve. Not only was he the star of these stories, but an untouchable one. Mystery inflated the grandeur about tenfold: It got pretty ridiculous, and I decided the best move that could be made to counter this was to remove the curtain. To identify myself as the author is to make the ideas and actions MORE accessible, for the embarrassing reason I'm just not very impressive. My true-self-revealed kills about any "celebrity" mystique one might attempt to cast my direction. If there is a hobo superhero, I'm the one s/he makes fun of, pushes around, hangs on the coat hook inside a locker, and shuts the door on.

Then there were the rumors, the criticisms... Evasion was racist, classist, lifestyle, harmful to foliage... A lot of good critiques... for books I didn't write. A

The rumors were spiraling out of control. I think every kid who ever picked up a Chokehold record and stayed home from work one day was accused of writing Evasion. The rumors I've heard about who I am... I don't know what to say. The "Evasion kid's" birth certificate would look like a phone book.

I called my friend Scott one day. Scott does the Lost Film Fest and Bloodlink Records. He'd been through what I was experiencing many years previous—villianization by a handfull of scenesters, or kids who just didn't "get it." He explained that while I had only a handful of people against my work at this point, without a voice to counter them, it could become a problem. He'd taken the "ignore it and it will go away" approach, and is still to this day having to answer rumors that won't die. I thought about the bookstore in Philadelphia that distributed "Why We Don't Carry Evasion" flyers laden with outright lies, the anti-Evasion article in *Clamor* magazine, some bozo who cornered me in Indiana over the rumor I'd held a workshop at a show on SCAMMING MONEY FROM ELDERLY WOMEN... On one hand I felt this sort of absurd over the top defamation served the function of filtering the morons out of my life, but you know it was still of some concern. Scott was getting ready to take the Lost Film Fest—a collection of short independent films with political content—on tour, and invited me to join the tour as a speaker, to put "Anonymous" out there, break the silence, be the only existing voice to counter the criticisms. "Don't make the same mistake I did" he said. That mistake being "silence."

So, I did it. I stepped from the shadows. For two months I took Evasion on tour, reading, telling stories, and meeting kids. I answered for a few rumors, as well as a few criticisms. Most critical dialogue fell under the general category

certificates, map to an abandoned campground, and a key to remove CD shells, in one day!

HaC: When you said "I think it's the only book of its kind ever written," what did you mean?

Mack: The only book composed as its author was living—quite illegally—in a forgotten broom closet on the campus of a major university. To my knowledge, the only piece of vegan straight-edge literature ever written. And, it's one of the only memoirs written by an unapologetic criminal. Admittedly, the level at which I operate is so petty and misdemeanor, I'm hardly worthy of the title. But I still find it a sad commentary on the staying power of the American criminal that most only tell their story after they've completely sold out. The new how-to social engineering book by Kevin Mitnick was the final icepick to my heart in this category. Abagnale's Catch Me If You Can was another. Even Jack Black got soft towards the end of You Can't Win. I'm never going straight—only bigger.

HaC: Mack, this is probably the best opportunity for us to address the "bitter defamation, misplaced attacks and physical assault" toward you. I most definitely want to keep this as sparse an aspect of the interview as possible.

Mack: 1) When the dust settles, my authorship has brought me infinitely more friends than enemies. 2) Rumors of the intelligence of my critics have been greatly exaggerated.

HaC: Let's talk about some of your literary influences. We've talked about *SCAM* 'zine before, tell us about your love of the *SCAM* punks, and how you performed the ultimate *SCAM*—stealing their idea! (I jest, Mack, I jest!) What other authors do you give credit for your grasp of language and literary genius?

Mack: They say you have to read to write. I read, but I never read fiction until after writing Evasion, and Evasion is written similar to fiction. So if

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bouillabaisse of slander I didn't wish to dignify with a response. So for a time, the "anonymous" author remained so. But silence, they say, only aids the oppressor. Or in this case, the scenester. For it was a lot of noise from what I learned after tracing the disinformation to its poisoned well was a few scenesters and a handfull of sheep that fell in line behind them. But my silence, and thus my anonymity, served only the gossip fiends, those in a few small, obscure anarchist circles. I was very lonely, self-loathing gossip fiends dream: the subject that can't talk back.

of "White Middle Class Males accusing other White Middle Class Males of being White Middle Class Males." At great risk of sounding arrogant, I'll say this: Any hope for truth in what is said about "The only stupid question is the one you don't ask" was effectively laid to rest on this tour...

Overall, stepping from anonymity is something I turn to on an "as needed" basis.

And anyway, if Evasion didn't have a stated author, I wouldn't get such rad mail. Like yesterday—three \$10 Regal Cinema gift

the quality of writing is passable, I can't say what to attribute this to. Really, I'm not a good writer, I'm just disciplined enough to stare at the page rearranging words for months until it sounds almost interesting. For example: Right now I'm writing the second book, and I have a self-inflicted quota of 300 words per day. That takes six hours. I treat it like a job—wake up, then bang my head into the pad and stab myself with a pen until I get those 300 words. I know of writers that can put out 300 words they are happy with in an hour. So I'm not a good writer, it's just that if you hammer

away at a sculpture long enough, eventually it will look good, you know?

That's my approach—stare at a story in my head until I figure out a good angle, then figure out how to say it in as few words as

A further motive, of recent introduction, can be ideology. There are some thousands of people who genuinely believe that shoplifting is sensible and practical behaviour. The ideology that supports this is rooted in politics which are opposed to capitalism, in other words, communism.

possible. That's the problem with most writers—too many words.

If I had to credit one or two writers as influences, I would give that to the above-mentioned Iggy Scam. We have some pretty massive differences in our approaches to life, but that voice he creates on the page is the one I've heard in my own head since the day I was born. That sense of humor, that laughing off of the harder moments, and that infectious positivity in his writing really captured the goings-on in my head, and that's what really spoke to me in *Scam* 'zine. I wouldn't stand up and scream the praises of the first or later issues, but that *Scam* #2 I consider to be the greatest literary document of our time. It really changed everything for me when I first read it in 1994, setting the course for much of what I write about in *Evasion*. I'm open about the influence, so there's no pretense of being a pioneer here. There are even some borderline-plagiaristic moments, but I just think of it as a friendly nod to a predecessor, like when Morning Again borrowed the opening chords to Earth Crisis' "Deliverance." Speaking of Iggy Scam, I would love a "where are they now" story on that guy...

HaC: Let us know what you won't be getting XEVASIONX tattooed across your forehead anytime soon, or why you look like the sixth member of Saves The Day. Of course, I am joking here, but it seems you're really breaking people's hearts by not looking like their dream crust punk. Tell us about appearance in relation to your life, and the often imbecilic fashion obsessed punk rock community...

Mack: You've touched on the one punk transgression that elicits the most impassioned attacks ever suffered by man or beast: My appearance. Must we really keep talking about this? I've had kids red in the face with their finger at my nose insisting I wasn't the author of *Evasion*, because the *Evasion* kid would NEVER look like me! It seems that wherever I go, I leave a small wake of under-the-breath "sellout" comments from the punks. But Saves The Day... that might be a little off. I'm going more for the "Life, Love, Regret"-era Unbroken look. Catch me on an off day and I might stray into a more tattered Culture/Birthright aesthetic...

In meeting people who know me only from my writing, I really enjoy using my appearance to challenge some basic assumptions about fashion and "rebellion." Crude pop-psychology might tell us that the appearance/radicalism connection just might be an opposite correlation: the harder one tries to look punk, the more they're compensating for their total failure as one. For example, I've noticed how often

dreadlocks accompany a 40 oz in the hand of its host. I'll say this: "shock value" in 2003, is dead. It's all been done. No one cares. Studded belts, Carharts, dreadlocks—it's all a cliché. There's a point when you stop trying to LOOK like

something, and start LIVING IT. The most active people I know don't care about punk uniforms. VERY, very few of my friends look "punk." Very few have to avoid taking showers to prove something. "Fashion" in our culture is a legitimized outlet for "rebellion," so much so that we confuse one for the other.

Here's what I'm saying: our culture permits any amount of aesthetic transgression so long as the offending party stays within very safe boundaries of legality. Any supermarket will allow the crust-punk cliché to walk the aisles unimpeded so long as s/he is a paying customer. The rest of us have to go deep cover. It's a survival tactic. When the organized indiginous resistance raids the colonialist military armament, they wear night-vision and camouflage. They do it because they must. I wear what I do because I must. If I'm going to live a life I think is worth living, I'm going to—at times—have to cross lines of legality, and working towards this end I'd be a fool not to use every tool at my disposal. Walking into a Barnes and Noble with criminal intent while rocking your "Against Me" shirt is absurd, "Against Me" looks more like "Arrest Me" from where I stand. These kids who refuse to look the part have, like, a martyr complex; or some out of touch sense of entitlement. I don't really like court, or jail, so... I have a different approach. It seems I'm always confronted on this by kids who either 1) are in and out of court, or 2) work 9-5 and have the privilege of looking punk. The issue of "privilege" is a very big one right now, so I'll say it: looking punk is privileged. If you have the luxury of looking punk, you probably pay for everything. You get to work a job and look punk and cut down others for doing the opposite. Don't misunderstand, there's nothing wrong with working... actually there's a lot wrong with it, but I would never judge someone for working. Most of my friends have jobs, I want to be clear. I understand the symbiotic relationship that exists between myself and others who have taken a different path. But before casting stones, 9-5 punks must understand the privilege involved with their beard-and-beads anarchist uniform. When all is settled, I'm the only punk I know it their mid-20s with no arrest record. It remains a trendy thing to point fingers and curse me for not growing my hair out as some symbolic gesture on behalf of all oppressed people that can't afford scissors. But the kids who cast those stones... I don't really hang out with those kids.

Still, you know, those deadlocked anarchists riding a 20-year cliché... it's cool. I'm not going to totally trash "the punks," you know, distracting security in retail settings and picking fights with me at shows... there's some value

there. It's cool, they try. (laughs)

HaC: Let's get practical here. You've done the research, you know the punishment. What's the official Evasion Legal Advice on the following: (A note: this is obviously for entertainment purposes only. You'd have to be a total criminal to do anything here! And who'd want to encourage criminality?!) I'm caught leaving a large chain store with a pocketful of Clif bars.

Mack: My legal advice is best implemented BEFORE exiting the store—DON'T PUT THEM IN YOUR POCKETS. I advocate the "left hand technique"—it's in the book, and *Scam* #2 before that. I'm going to quote an article I wrote and say that in 2003, "concealment" is like a long roundabout method for a result more quickly achieved by just arresting yourself.

HaC: I'm caught painting 'long live the unemployed straight edge' on the side of a train...

Mack: Interfering with interstate commerce, i.e. freight trains, brings a crime into federal jurisdiction, which only means better prisons. There is a reason federals pens are called "Club Fed."

HaC: I'm moonbathing on top of a 'Burritos As Big As Your Ass' joints.

Mack: I've never been arrested for illegal sleep. In fact I've never been arrested.

HaC: I'm caught masturbating while listening to your Vegan Reich records.

Mack: As stated in *Vanguard* #1, that would be a clear transgression of the natural order, and the hammer of vegan justice will fall—on you!

HaC: Mack, close this out.

Mack: Several things: 1) I'm leaving June 1st to hitchhike all 50 states, so please get in touch if you can offer... anything. A floor or a smile. Food from your work. Backstage passes to an arena rock concert, etc. 2) If not, get in touch anyway. All mail is answered. 3) I currently seek a publisher for my next book, so if you're in the "industry..." 4) I'm not a spokesperson for CrimethInc. 5) After two tours, I'm very enamored of the experience of "band tour" so if you are in a band I am available all summer and my skills at the merch table are unmatched. Once, in Providence, I sold more CDs than there were people in the room. 6) Get in touch for any reason at: evasion@crimethinc.com <or> Evasion c/o CrimethInc./2695 Rangewood Dr./Atlanta, GA 30345 (takes several months)

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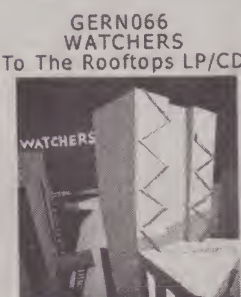
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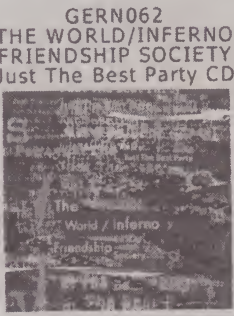
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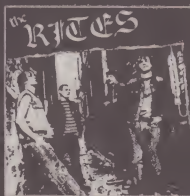
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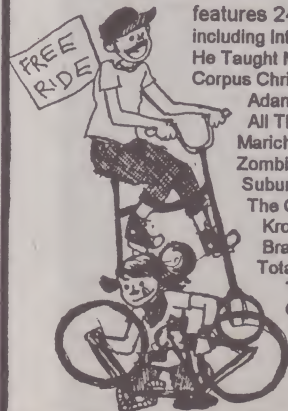
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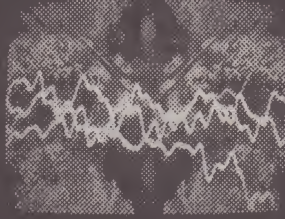
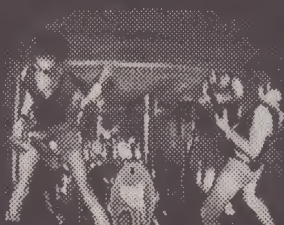
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DEATH

SQUAD

Deathsquad is a new band from Albany, New York, a virtually culture-bled, and dare I say, living graveyard full of overtanned Long Island guidos and depressed minorities. As with any dying East Coast city, spend two days in Albany and you'll be walking away as embittered and spiteful towards existence as I was. It's no

surprise then to sit down and talk with these four fellows to learn about all the resentment they have from being involved in a scene that so willingly chooses to dismiss the natural progression of life in trade for a digressive and reactionary brand of uniformity, something that most identify as Hardcore. For them, in recent years Hardcore seems to have evolved into something of a love/hate relationship, a realization that initially seems something they are uncomfortable with, is really the fuel that keeps them going. If at first you read what they have to say and dismiss it all as more moaning and groaning from a bunch jaded old men, realize the reason why they're complaining is because they actually give a fuck about doing something that's different. Here you have four guys in it for the long haul—for better or for worse—and from the way it sounds, it's a trap they've learned to like.

Deathsquad is Nate Wilson, Mark Telfian, Eric Schou, and Dan Barker.

Interview by Hanna Ahnqvist

HaC: Why tour only Sweden? That seems kinda crazy.

Nate: Well it actually wasn't just Sweden... We were in Finland and Denmark also. We did spend the majority of time in Sweden with our friends from The Dead Ones though. There's so much great to see and do in Sweden, besides just playing shows. I have friends who are planning on moving there.

Eric: I don't think it's crazy to want to travel around Europe playing music. We still have a lot we want to accomplish as a band. Our first 7" is about to come out and we would love to vaca... er, tour other parts of the world.

HaC: How did you find you were received, especially considering the message you were conveying?

Nate: Sweden fucking rules, the culture is rad... The people are great and the scene is amazing.

HaC: But what message was it? Do you think people need to be told anything anymore?

Nate: I don't think our "message" is actually really about educating people. I'd say it has more to do with getting people's attention so that they can focus on the fucked up double standards that our "scene" seems to support. People sometimes get confused due to the way we portray things

through our graphics. Fuck 'em.

HaC: What puts you in the position of being educators just because you play instruments?

Eric: I don't feel that anyone should adopt the values and opinions of someone else just because they dress the same as you and have killer riffs. Sure we have our own opinions and views, and they probably do seep through into our lyrics albeit somewhat obtusely. But because of that obtuseness I don't want anyone to feel like they

know exactly what a certain song is about. That doesn't mean our lyrics should be meaningless to the person reading them, rather I want people to think critically and draw their own conclusions.

HaC: Seems like the older people that have stayed in the scene who still play in bands usually take one of two routes: their music takes on a more introverted and personal feel or it digresses into a monotonous bevy of tiresome repetition. Why is it that so many people act so convinced that to stay in hardcore you have to basically never progress?

Eric: I would like to say that I think the "monotonous bevy of tiresome repetition" is more perpetrated by the young people in the scene. There is a dangerous disinterest in changing anything. I've really noticed how within the scene there's this strange dichotomy between an idolization of the older hardcore "heroes" and the hostility kids display when one of their heroes "betrays" them by growing or changing.

Nate: I think many of us are guilty of playing the same ol' same ol' stuff, taking the safe route. Why? Because it's easier for people, I guess. But I'd like to think that at least with Deathsquad we've all tried to do things that we've never done before. Our goal was to not sound as generic as every other band playing fast these days... there's too much of that, and in my opinion it's not as fun to play anymore. We wanted to play fast, but to have melodic intros and parts in the songs like some of our favorite Swedish bands (G-ANX, ABC Diablo). Mark and I wanted to try something different, something that people wouldn't compare our ex- bands to.

HaC: Is it then fair to assume that people in hardcore have a shelf life and definite expiration dates?

Nate: I'd like to think progression is a positive part of growth even in the hardcore scene. We don't need to ritualize things or become copies of copies. Punk/hardcore to me has always been about growth.

HaC: Yeah, but some would argue that using Nazis to parallel a hypocritical social scene is going a tad far. What would you say to someone offended by your art?

Nate: I'd say that they need to look deeper and realize that it's a fascist image for a reason. I mean look at a band like Reagan Youth who used



KKK images on their cover... does it look offensive? Yes! But there is a meaning behind what message they were trying to convey. We are also trying to convey a message, and I'd hope people wouldn't think the wrong thing. I guess people might be a bit more sensitive in "the scene" of 2003, more so than they were in 1982. I can't really understand it, but the record's got a message.

Dan: The fascist artwork was perhaps a more ballsy way to go. People tend to jump to conclusions so quickly without ever taking the time to ask questions about stuff like why we chose to use those types of graphics. It seems like today people are all ready to point fingers and make accusations without using any communication first.

HaC: But why try and sway people's opinions? What does it even matter? Don't you think people are into hardcore because their idealism gives them a feeling of identity, sometimes even at the cost of rational thought?

Nate: You could be right... I know at one point in time I was that idealistic kid, the guy who wasn't all that realistic. I'd say that life experience is what changed my thoughts and actions. I'd also be happy if maybe we were able to make someone see things the realistic way, without them making the same mistakes I've made or any of us made as kids searching for an identity. At the point I'm at, I wish I'd seen things earlier. I don't want to actually sway opinions or brainwash anyone. I just want to put ideas out there that can be grasped by people who might be interested in other ways of thought.

HaC: On your EP, you utilize a fascist aesthetic to your cover art with depictions of Nazi youth imagery. Can you shine some light on what your intentions were with this and how quite possibly it parallels the reigning, if not faltering, politics of the powers that be in hardcore today?

Nate: It's art, that's it... I mean we thought it depicted some serious problems that we had with the hardcore scene and certain people who were trying to use power to control and brainwash people. Unfortunately even hardcore is all about scene politics, that whole "who ya know, who ya blow" type of attitude. Sometimes people act like it's high school and it's all a popularity contest. It's fucking hardcore. Drop the egos, drop the attitudes. It's fucked up, and I think it upsets us all because it's something we've all really started to notice in the last few years. We tried to use the art work to depict a sort of propaganda look, so that people might recognize certain things about certain things.

Eric: There are a lot of rules in hardcore, and for a scene that is supposedly founded on the idea of individuality and breaking away from the constructs of mainstream society, it is extremely repressive and uniform. So I guess in short, our message would be the antithesis of a message: "Don't listen to some idiot just because he has a microphone... think for yourself, have your own message."

Dan: A lot of people just have the wrong intentions, and it's starting to bleed more and more into hardcore/punk. I dunno, I'm still new to most of this stuff, but it seems like over the past two years or so, people are just becoming more and more driven to make a name for themselves or to make their band huge. They're willing to step on

anyone to get where they want to go. I for one have a tough time relating to some of the people I meet just because I don't understand why they feel the need to cheapen everything.

HaC: With all you guys being involved in so many other projects and bands, how do you prioritize Deathsquad? What separates you from the sea of other bands floating around acting so pissed off about everything?

Nate: At this point were all pretty focused on Deathsquad. Mark's done with Limpwrist, and seems happy to be singing and playing guitar again. I'm finishing things up with The Oath in the fall. Deathsquad is focusing at this point on recording an LP. We are still pissed off, pissed at the scene, pissed at the pettiness of people and their attitudes. We sound much different than most bands, I think, at least the stuff's so much different for me to play.

Eric: The only other band I'm in is JBA with Nate, and not to sound like I'm disparaging or trivializing JBA, but that's a band that requires minimal effort. We have all been playing together for so long, everything comes extremely easy. But with Deathsquad, this is a band where the enjoyment comes from the songwriting, which we all do together. Since its inception, the goal was to challenge ourselves musically while retaining the speed and aggression of crustier hardcore. You know, it's sort of funny that hardcore ends up becoming the source of being "pissed off" rather than using hardcore as an outlet.

Dan: I'd like to record the new stuff, once it's ready. We basically have the full LP written. It just needs some serious practicing. I have a good time playing the newest stuff. Sometimes bands, especially in such a specific genre of music like ours, people get stuck playing the same type of stuff for years. You know, like one band making the same record over and over again. That's why it might be best to take time off in between. Quality rather than quantity. I'd much rather only do only two records that really rip, rather than a bunch that sound the same.

HaC: It's pretty amusing to me that the same week your EP was released, Mark's first attempt at spoken word/comedy came out as well. Mark, do you feel these varying efforts present you as a multifaceted and prominent voice of diversity to the typically one-dimensional personality of the hardcore community?

Mark: I think it's important to be able to laugh at yourself. Like if most hardcore kids could video tape themselves and watch it a few years later, I think they might appreciate at that point how ridiculous they acted. I think it's funny that a community that strives to be so unity-oriented and accepting is just as trendy and judgmental, if not even less accepting of anything outside the realm of "the scene," or that is, until a new catch phrase comes along to market the same jargon. So Mark McCoy and I decided to do something a little different. He came up with the idea when he caught my stand up act at The Market Garden last fall. We decided to roll with it.

HaC: So what's the typical audience reaction at a comedy club versus one at your typical hardcore show? Is there even any difference?

Mark: I'm not sure if it's the atmosphere or environment, but there is a huge difference. I find that the typical hardcore crowd tends to be a lot more uptight then say, when I'm doing my act at

a club. Plus it's nice to perform at a comedy club where there's a nice mix of people, not just a bunch of dumb white kids that have to prove how they understand the class struggle.

HaC: I heard about one argument you had at a Deathsquad show with some kids where one of you reportedly said in response "Hey, who cares? It's only hardcore." In your eyes is it a naive but essential idea for young people to assimilate a genre as a personality?

Eric: For me, I never felt like hardcore was ever my personality. I have always been on the outside. Growing up, skateboarding was more of a defining power in my life, but that's a scene where politics and tradition are not an oppressive force. So in a way I feel bad for these kids, like the kids Nate got in the argument with. It bothers me when we're being judged on our decisions to do something that doesn't fit the hardcore mold. Hardcore serves a purpose, sure, but that shouldn't give you tunnel vision. There is a big world beyond the pages of MRR and *HeartattaCk*.

HaC: At what point should someone know when to make a break from this and realize how things like hardcore can be detrimental to your lifestyle?

Nate: Hmm, I'm not sure. I think it served a certain purpose as a part of my lifestyle. It's kind of molded my personality and given me many of the attitudes that I have. But I do remember being a nineteen year old kid who was always judging people, wondering how hardcore they actually were, or whatever. In the big picture, who cares? I don't. It's not really relevant. People can change, grow out of shit, and discover new things. I won't stand and be judged by some kid who lives an idealistic, white-guilt filled world.

Mark: Do you mean hardcore sex or hardcore music? Because sex has been censored from hardcore. I'm sure you got that memo, it was in the last issue of *Maximum*.

HaC: Well then, what more about sex needs to be said?

Mark: Well, I think the fact is that sex is a part of life. Look what happened to the Catholics when they tried to oppress sexuality.

HaC: How reliant on gimmicks are bands these days? Or have they always been? Is a schtick all it takes to give a band any lasting credibility?

Mark: Unfortunately it seems like most hardcore is based on a gimmick. If the right group of people give something an approval it's like, "OK, so and so likes this, so I like this too." I'm sick of the whole fascist hierarchy of hardcore. It's boring.

HaC: Any plans to tour more? Is it even worth it to tour the states?

Nate: We want to tour Japan, and possibly Brazil because the scene there is amazing. We've also of course talked about touring Europe again in the spring with Total Fury. The USA can be difficult to tour. I've done it so many times, I mean it's worth it, but everyone is always touring here. The South is generally poor, and it's hard to make your money back.

Mark: Well, we were planning on touring the states but our van got seized by the A.T.F. so we have a lot of stuff to figure out.

HaC: Haha, you're kidding me! Are you guys like really big into guns and weapons or something?

Mark: I'd rather not talk about that, we have a court case coming up.

Contact Deathsquad at cryptocomx@aol.com

LETTERS TO HAC

Dearest *HeartattaCk*,

I am writing in response to Frank Stapelfeldt's column in issue #38. Frank said, "Now I can sit here from now until the end of time and hear the arguments that America commits all these crimes and yadda, yadda, yadda over and over again." Apparently you've heard, but it doesn't seem that you were listening.

I can respect how much witnessing the destruction of the World Trade Center affected you. Meanwhile, I was hundreds of miles away in Kentucky, and as I watched those two buildings smolder on the television, I kept thinking, "The Reichstag is burning all over again..." I realize that what you saw first hand is something that I will never quite understand.

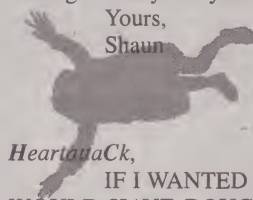
My problem with your sentiments begins when you state that these soldiers are fighting to protect my freedoms. I hope that you already know this, but not a single Afghan or Iraqi had anything to do with 9/11. In fact, America helped both the Taliban and Saddam Hussein gain power in their respective countries. The Taliban were supported and trained by the United States to fight the Russians. In an attempt to awaken a general "jihad" against America's one time unstoppable foe. Saddam got his funding to fight Iran for the USA when the Ayatollah replaced America's little friend the Shah, and stopped being so friendly. These were the same men back then that they are today. America only cares about who is going to play ball with them. That is pretty much the only prerequisite for assistance. Don't be fooled into thinking that the strong men America replaces its old strong men with will be any different... but I digress. There are American soldiers protecting my freedom? Actually, these soldiers directly support the George W. Bush junta, who through such things as the Patriot Act are taking away my freedom. It can be argued then, that these soldiers are fighting to steal my freedom! Don't expect me to thank them for that.

You said that you were going to take the road less traveled (in our hardcore microcosm, that is) and voice your support for the troops. Well, I am going to take the road less traveled (in reality), and the road more perilous, and proclaim that I don't support the troops! Here are the reasons why: First, America has an all-volunteer army. No one was drafted. Everyone who is there made a choice to be there. Many may not actually want to fight, and just wanted money for college, yet the choice was made. In general, I don't support bad choices. Further, what the soldiers have enlisted to do, I don't believe, takes any real courage. Of course they realize that they may die, but I seriously doubt many think that they will be the ones to give up the ghost, especially with the world's mightiest war machine at their backs. So, do you really think that these young people believe that they have signed their lives away, and will certainly die for a vague concept of "freedom" (which they definitely are *not* defending), or is it more the allure of endless glorification from the mouths of the media, and the desire to be a "hero" worthy of worship by Rush Limbaugh? Face it, this is no Vietnam. Let's

not pretend that it is. Do I want young Americans to die? Not particularly, but I find it hard to empathize with aggressors, even if Saddam has invisible weapons of mass-destruction. I definitely don't want young Iraqis to die, whose only crime was to suffer under a dictator who America helped bring to power. And don't be fooled, they will make up the mass of the dead, not our vaunted young legionaries, who cast their own die to begin with. One final point: You shouldn't be so quick to threaten violence against war protestors. Were' not all wimpy hippies and old professors. Over-step your bounds, and some "bleeding heart liberal" might turn you into a "bleeding face conservative."

Please don't take anything I have written too personally. Consider it constructive criticism. Also, good luck becoming a fire fighter. That is an admirable career, and unlike a Roman legionary... oops, I mean American soldier, you can legitimately call yourself a hero.

Yours,
Shaun



HeartattaCk,

IF I WANTED EXTREME MUSIC, I WOULD HAVE BOUGHT A LUDICHRIST RECORD IN THE '80s INSTEAD OF A REAL PUNK, ALTERNATIVE OR HARDCORE RECORD. FU*K PUNK IS SO SOLD OUT! IT IS SUCH A SICK PERVERTED JOKE OF TOTAL UTTER BULLSHIT THAT IS MANIPULATED AND USED BY ARTLESS RIPOFF ARTISTS TO MAKE A QUICK BUCK!!!

Away from a function or reluctant to dismay, *Clamour* the vine for shards of reluctance, Perfection in solitude or a heart for new ways. — Allan Armand Sentineri a.k.a Arman2/Joey First/Arma

EXPLANATION: (Please read all of this or just scroll down) Some people may criticize me and wonder why I can't be more innovative to explain myself rather than calling myself Straight Edge in a macho way. To me, Straight Edge is dead. Straight Edge was once a high-quality hardcore punk movement that denigrated itself into metal and ultra-politico-extremism. That is why straight edge is dead. Hopefully my bands, A COLLECTIV and UNFAIR? can help define true hardcore and punk Straight Edge and redefine its meaning back to its roots and keep it that way once and for all. As far as originality is concerned, no one is completely original. Straight Edge is just a facet of my personality. I wrote the above poem to explain that personality goes way beyond just being a mindless clone. I love straight edge values. It doesn't mean that I'm a monk or an extremist. It doesn't mean that I don't enjoy pleasure or passion. It simply means that I don't smoke, drink alcohol, or f*ck because I don't believe that they are lasting forms of pleasure and in return they destroy happiness and better forms of pleasure and passion that can make life really amazing and beautiful. As far as criticizing true

hardcore for machismo. It isn't! It's tough! Nobody is entirely free from being tough about something they believe in! Sometimes it takes toughness to defend one's future! Resist and Exist are the perfect example of what I mean.

Tough = defending yourself without assuming a competitive nature or offensively letting competitions of toughness define your personality.

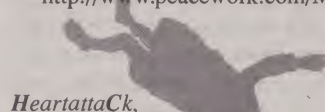
Macho = letting the competition and yourself outwardly define how tough you are.

I want to clarify that the Unfair? and A Collectiv reviews in *HeartattaCk* and *Maximum Rock'n'Roll* were written by people who don't seem to have a clue about the roots of real alternative or peacepunk music. First of all one of the reviewers assumed that because we have an A in our logo, that we must be anarcho-punk. Folks, the A stands for Autonomy, okay? Secondly, Unfair? is nothing like Crucifix. We had a distorted bass on the first album, but nothing about the compositions or writing style and vocals even closely resembled Crucifix. I love Crucifix, but I'm not a copycat or a ripoff artist, so next time reviewers should try a more creative review. I know MRR has tons of bands to review but they should try writing from the heart and try using their ears for a change. I know that there are a lot of annoyances about hardcore and punk but sometimes I wonder if bands pay people with CDs or favors for good reviews. Also, a *HeartattaCk* reviewer said that A Collectiv is the most irritating or annoying band which is a huge overstatement and compliment for an alternative peacepunk band that actually has musical taste instead of shock rock points. It seems that these music reviewers need a crash course in the history of punk and hardcore to wake them up to the fact that the majority of the music they're dealing with is all about trends, scenepoints, sales, virtuosity, and extremity, and NOT about true punk or hardcore music in the first place.

IF I WANTED EXTREME MUSIC, I WOULD HAVE BOUGHT A LUDICHRIST RECORD IN THE 80'S INSTEAD OF A REAL PUNK, ALTERNATIVE OR HARDCORE RECORD. FU*K PUNK IS SO SOLD OUT! IT IS SUCH A SICK PERVERTED JOKE OF TOTAL UTTER BULLSHIT!

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<http://www.peacework.com/NationsBan>
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HeartattaCk,

An apology.

For those who don't me, my name is Jason McCash and I use to play in Burn It Down and now I am in The Dream Is Dead. The reason I mention those bands will be evident here in a minute.

Recently there has been a move in the hardcore scene that has gone really unquestioned and I am truly shocked to see this happening. Though I feel responsible to some degree for this

demon to rear its face in the scene therefore I should be one of the ones to question these actions of myself previously and of others as well. It is the objectification of women that is allowed by so many people and bands and it seems to be just excepted open handed by the scene. The biggest and strongest example of this filth was displayed recently when I went to Trustkill Records web site and saw on their home page the promo for the 18 Visions video. I was truly 100% sickened by it. I was shocked that a hardcore label would even think about displaying such soft core images in the guise of a hardcore video. And I was ashamed that members of my old band BID were friends with 18 Visions and that we had a CD that was a split with Race Traitor on that very label.

However one wants to look at it. I do feel responsible to some degree for this type of mentality to be presented in the scene today. The reason for this is because in my old band Burn It Down we, on two instances, released recordings with women projected on the cover. The first one was the Race Traitor split on Trustkill. Though it didn't really show any fine image of the woman and it wasn't done in and exploited fashion. The fact is a woman's image was used to sell the recording. You can't get any more GAP than that. The second release we did was our first and only full length record "Let the Dead Bury The Dead" on Escape Artist. Of which on there a woman was dressed in a tight red leather esque dress and had several shots inside of the CD of her waist area and profiles of her face. Though the record was a concept album about a lady and the female on the cover was suppose to represent the character of the story. It still was using an image of a female to sell a product. Though Burn It Down wasn't the first band ever to have a woman on the cover of our records. I do believe however that within the guise of hardcore it help start a trend that later went on to bands like Will Haven, 18 Visions, Converge, and Drowningman (to name a few) to put a woman in scantily dressed clothing on there covers as well. I believe that this dumbing down of the hardcore scene over the last several years cause the acceptance of these images and brought to bare this 18 Visions video and how everyone's response to it is "like those chicks are hot".

For this I am sorry.

Although back in those days I was totally into what BID was doing, I didn't appreciate the level of influence that our actions had on the scene and on other bands that we played with. This is why I feel responsible to some sort of degree and this is why I am writing this today. I feel that if I speak out against this then hopefully others will too and we will not go away silent under the foot of corporate hardcore. Hardcore is supposed to mean something. It is suppose to take a stand on things and issues and our scene has gotten to the point were these issues don't matter at all anymore. And I am so taken back by that now. I am not saying that there should be a boycott of such labels or bands that contend to these actions but what I am saying is that we as a scene should be vocal about it and step forward and be heard.

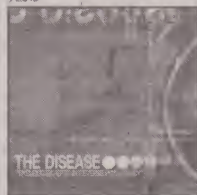
I am hoping that this will reach people that also agree with this and hopefully this will begin to end this acceptance in the scene.

—Jason McCash; The Dream Is Dead

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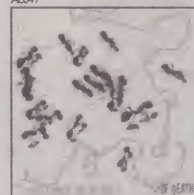
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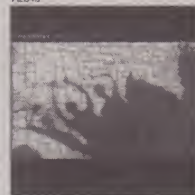
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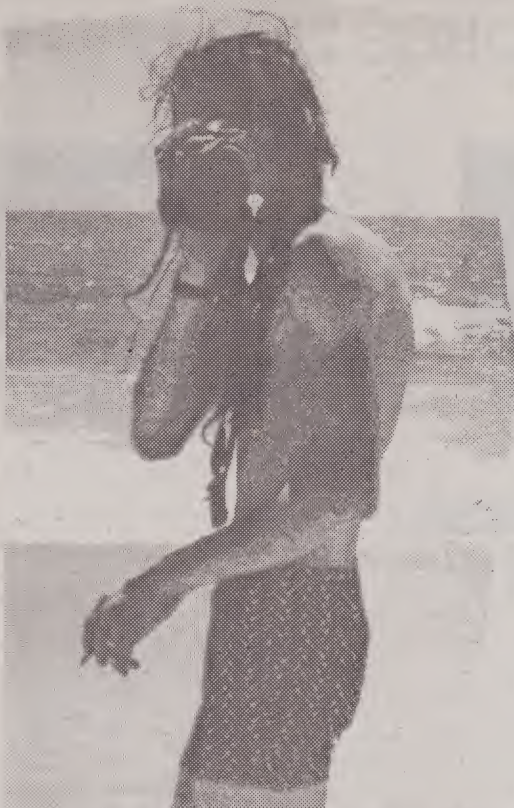
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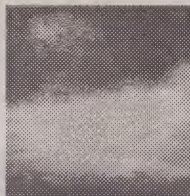
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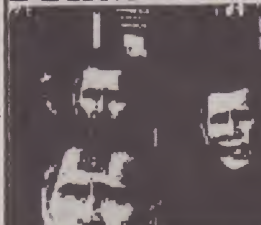


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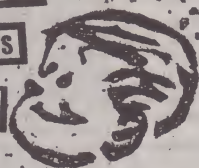
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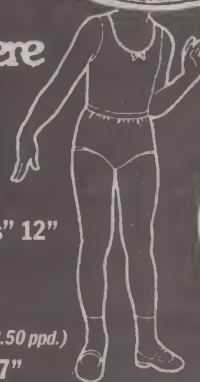
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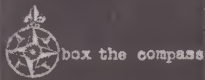
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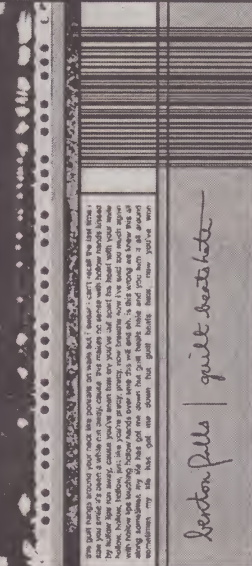
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Recently Canada has become one of a handful of countries to legalize same-sex marriage. This, and the summer months in which there are queer pride celebrations around the world, have made queer sexuality all the buzz these days. Living in Canada and being together with my boyfriend for 5 years, the question of the day has become, "So, when are you two getting married now that it's legal?" Well intentioned as this question may be, I can't wait for the din of marriage to settle and the question to stop. I feel like my friends are waiting for me to say, "yes" so they can tell everyone they know some fags who are getting married, "Isn't it hysterical? Who would have believed...?"

People see same-sex marriage as a marker of progress, that "things are getting better," that this is something all queer people should be proud of. "We're one step closer to being equal," and even the people who aren't interested in getting married are saying, "Well, I may not want it for myself, but I think people should have the choice if they want it." This makes me think that these same people, under the right circumstances would, in fact, tie the knot, that the romantic idea of a fairy tale wedding is something we all secretly, deeply aspire to. Admittedly it's hard to not want it given that the idea of marriage is wrapped up in so much fantasy and promise of bliss. I mean who doesn't want someone to be there when you need them, to love and hang out with, to have lots of sex with and to grow old with. Unfortunately marriage can't provide any of these things.

Relationships take a lot of work to grow and remain loving. I have yet to see the evidence that marriage makes a difficult relationship easier. I have heard several people say that being married means they are much more willing to fight to stay together than if they weren't. At what point though does working at a relationship go from being admirable to just plain stupid. Not that people who get married are stupid, it's just that if the fear of divorce is all that's holding a marriage together then what is the point? If the relationship is dead then it may as well be over.

If people are in love and make a commitment to each other to work at their relationship then why should the government or laws be involved? Why should anyone feel the need to be validated by these laws and traditions? Traditions that seem to be based on ownership and transferral of property. Is the right to become someone else's property *really* a sign of progress? Is this *really* something I should want for anyone?

As expected, since the news of legal same-sex marriage was announced there has been a flood of weddings and marriage licenses issued to many nice gay people. Queer marriage has become the latest impulse for loads of homos who truly feel like they are performing a political act, advancing the quality of life for queers all over. "Us good queer people are that much closer to becoming just like everyone else!" Ugh! Even if

I weren't queer I wouldn't want to "be just like everyone else." I don't want to be part of social traditions that privilege certain people or relationships over others.

The worst of this whole thing though is the way that same-sex marriage is the next cash cow. "Get that wedding video you've always dreamed of," "Diamonds are forever," "www.gaywedding.ca," "Wedding photography: free second set of prints," "We do wonderful wedding cakes!" and it goes on ad nauseum. I imagine countless marketing execs planning it all out, "They'll be dying to get married since it's been illegal for so long." "We have to strike now while the iron is hot!" "Not only do they have disposable income, but studies have shown that gay people are extremely loyal customers." The wedding industry is repulsive enough without adding all the homos to the target audience. Please make it all stop, please, please, please! The next generation of reality TV will undoubtedly have a plethora gay wedding shows such as "Which One of You is the Man?" "The Even More Odd Couple." "Gays of our Lives." And "The NEW Facts of Life."

Unfortunately, being opposed to same-sex marriage puts me in the same boat along with all the crackers on the religious right, the one's who keep saying that people marrying their dogs is only a step away. At least that's how a lot of the queer "community" seems to see it, because *obviously* if I'm opposed to same-sex marriage I'm homophobic, and now that we can get married we are *truly* free.

Ah, but I'm sounding like a curmudgeon. I seriously don't see how anyone can't though when during Gay Pride the wax strips, tanning salons and Botox ads skyrocket. Looks an awful lot like queer culture is an easily packaged commodity selling to the highest bidder. Luckily I'm pretty broke these days.

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My daughter Natasha is eight months old. It's hard to believe it's been eight months since she was born, it's gone by really quickly. All the more experienced parents always say that, that it goes by so fast; it's one of those tired cliches that is so true.

Right now I am trying to figure out how to become involved in political work again. I want to regularly immerse myself in anti-racist, anti-imperialist, feminist space regularly. I want to do this because I'm trying to clarify and articulate ideas I have about radical political parenting/parenting as radical politics. I want to do this because I love the intellectual stimulation and the sense of community that comes from doing good

solid work with committed, radical people with integrity. I want to do this because I can't believe how fucked up the world is, more so every day, and it's depressing and disempowering not to be tangibly involved in the struggle against the world destroyers. I am fortunate because the group I worked with before Natasha was born is willing to make space for me as a mom, is willing to have Natasha at meetings and to take time, as a group, to figure out how to be supportive and make it work for me to participate.

But sometimes I doubt that I can pull this off. Because no matter how supportive my comrades are, capitalism still rules my world. I don't even work full time, yet I feel as though I barely get enough time with Natasha, let alone time for political work or personal time. I am sometimes overwhelmed with jealousy toward moms who can stay home with their babies. I am convinced (perhaps incorrectly) that if I didn't have a job outside the home, in addition to having an awesome time with my awesome child, I could write and participate in political work (and clean the bathroom, plant a garden, and cook three course meals).

During my pregnancy I was so determined to be the mom who carved out space for me and my baby, and by extension, other moms and babies, in my socio-political scene. I was, and still am, convinced that there won't really be a meaningful revolution until our movements are truly multi-generational. Now that I'm here, in this space called motherhood, I am realizing that my number one task is being an excellent mother. And that's a political thing, or at least it is for me; there's a lot of radical political content to parenting when you consider how to raise a child who will be resistant to the dominant culture of the bastard fucks who are in control. (Disclaimer: nothing against bastard in the true meaning of the word; I am a bastard, and so is my daughter.) When push comes to shove, if being involved in political work means that I have significantly less attention to give Natasha, or that I am too tired to play with her, or I am no longer present and attentive when I need to be, or I wear myself out and get sick, being an excellent mother takes precedence over being an excellent (or striving) activist/organizer.

I suppose it is that ordering of priorities which leads non parents to assume that parents have lost their political commitment. It is really hard to face the reality of this new ordering of my priorities. I come from an activist culture that rewards martyrdom in a big way, a culture which values self sacrifice over self-care any day (every day). For years I have found a lot of fulfillment and a strange sort of comfort in knocking myself out; in working so hard on projects that when they're over I'm sick for a week. My friends and comrades are the people who, when war is declared don't sleep for three days straight; who complain about how they went right from one meeting to another, and it feels kinds like bragging. I have had discussions with people about whether it is politically acceptable for privileged folks to take care of themselves, since after all, it is a privilege to be able to do so. In that climate, choosing to step back from political and organizing work in order to parent seems like a bit of a cop out. But my politics are as strong, as consuming as ever! Everything I do has

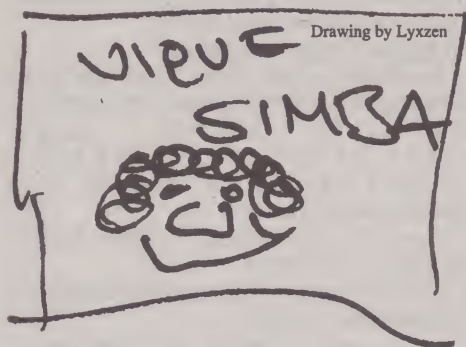
political ramifications, each choice I make about parenting is intensely political.

Meanwhile, the moms that I talk to in cyberspace advise me to get rid of all my other commitments for the next couple of years, because the upcoming time (toddlerhood) is one in which my baby is going to need everything I have to give.

Maybe when I was pregnant I thought I was somehow special, that I would somehow be the one to overcome the realities of mamahood and be some kind of super star organizer with a babe at the boob. And maybe I will be! But mamahood is demanding, and doing it right takes everything I've got. And doing it right is vitally important. (Disclaimer: there is no "right" way to be a mama. When I say that, I mean doing it in the way that feels right for me, which is no doubt different than it is for other mamas).

But in the midst of all this angst about how to, if to, be politically involved again, I am having a lot of fun. My daughter Natasha is a constant joy, and I am a super lucky mama because she is such a happy, friendly, and easy going baby. In the past week or so, she has gone from inarticulate grunts and saying "uh-uh-uh" to saying things like "ma-ma-ma" and "nuh-nuh-da-da" and other delightful combinations of vowels and consonants. She wakes each morning with huge smiles and, often, laughter, and clearly delights in the world she is discovering day by day. She reminds me that yes, there are still good things, there is still beauty in this world, and it is an honor to share this journey with her.

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Sometimes it's the not kissing that makes a night all the more intimate. It's the talking until four or five in the morning, falling asleep mid-sentence, all the while knowing it's simply the first of many nights like these. It's laying in their arms, and them laying in mine, alternating throughout the night, bodies as close as bodies can be, for all the right reasons.

It's for reasons of closeness and intensity and friendship and love. Not because you think the other person is hot. Not because they want to get off. Not because it's all about the sex. This is so not about any of those things. It's about being as close as one can be, for as long as time constraints will allow, to the fullest of our capabilities.

Of course, we start the night hardly touching, simply talking, talking, talking. Eventually we snuggle closer and closer, until there is no space between us at all. Bodies entwined from head to toe—following the shape

of each other, an arm over their chest, a hand holding that hand, ankles hooked around each other, warmth flowing between us. Yes, it's hot, and not the most comfortable way to be laying, but worth any discomfort because the closeness is so real, so strong, so powerful.

When he turns away from me and I curl around him, my face against his back, my hand on his chest, my knees are too short to hook all the way behind his, but I try. He feels so solid, so safe and so concrete in my bed. Just as I had hoped. For hours we lay like this, drifting in and out of sleep, the heat we both radiate only adding to the intensity. Happy to be sleeping like this with him. Happier when waking and remembering who I lie here with.

I turn over, needing to know. Wanting to know. Does he turn with me? Will he? A test, for sure, of a person's level of ability to provide love and warmth to another. To take comfort is hard. To give it harder for some. I find it hard to take. Many find it hard to give me. I give him the opportunity that few are honoured with and I allow him to curl around me. Will he take me up on the offer?

It seems like it takes him less than a minute before he turns and wraps himself around me, his body following the curve of mine, his knees in the pit of mine, his ankles entwining with mine. The picture isn't complete, sometimes it's easy to forget that he might be cautious. So I reach behind my back, and pull his arm around me, linking my fingers with his. That's better. This is how it's meant to be. This is how it's meant to feel.

When I lay here with my friend I am meant to feel this safe and this loved and this way. I am meant to feel this close to him. And I do. Hours pass with him wrapped around me, and I savour every second I'm awake.

We move again, in a rhythm now, finding our pattern that will be the way we sleep together in the future. It's morning now though and we're mostly awake. I lay around him again, but higher now, my face buried in the back of his neck. I lay there with my mouth open, breathing in this person, figuring out who he is, what he tastes and smells like through my open mouth. I like this man. He is a good person.

He's the second male I've shared a bed with in the last five months that I have enjoyed spending time with greatly in a platonic way. In an intimate, intense way that is indicative of the way that we feel about each other but that should not follow any other path. I enjoy these paths that they are on. The paths of spoons, and late night phone calls and illuminating, stimulating conversations that don't make me cry. Perhaps I'm learning how to be friends at the right level. The level that is the right amount of intensity. That doesn't make me cry. Just makes me smile.

There is no yearning for kissing with either of these people [though I would be unable to resist were they on offer] which is unusual for me. It's certainly a change, that's for sure. I'm usually one way or another—either desperate for kissing or would rather the person didn't share my bed. Wanting spoons with someone I'm not dying to kiss? Has that ever happened before? Maybe my libido is finally calming down. Maybe.

Perhaps I'm just finally learning the beauty in simplicity. In the wonder of intimate

friendships with no complications. I've always had things complicated before. I've begun to detest drama and maybe this is the result. There are friendships in my world now that are simple. They are relaxed yet intense in their own ways. The feelings are not doubted, but the demands are few. It's refreshing and wonderful and I think I'll model most new friendships in this way.

Because I've never had this before. Never had cuddles that I didn't want to lead to sex. Didn't want it because I don't want to ruin it. Things are so perfect and so pure the way that they are. To take things in a different direction would seem so inappropriate.

The other boy, not this man that I talk of here, didn't understand the importance of spoons a little while ago. He thought I spooned with just anyone. I had to break it down in a way I never had before. I had to tell him that there are people that I would make out with, but wouldn't spoon. That spooning all night with someone is more intimate than kissing. That only certain people get to share my bed. That only a certain percentage of them are allowed to cuddle with me whilst I sleep.

Being curled around someone, or they you, from head to toe—sweaty under the covers, bodies entwined—it's an intensity that isn't based on lust. When it's of the nature I describe it's purely based on affection and care for the person one is entwined with. I can find someone to fuck me any day of the week. But someone with genuine affection, whom loves and cares about me? That's much more of a challenge. That's what I yearn for. That's what I need. That's what causes me wake up after a night of hot sweaty spoons smiling widely and having a warmth in my back that follows me for days.

The other boy that I speak of here also means a great deal to me. He's wonderful. He's smart and warm and sincere and earnest. But he'll be better when he's a man. The first time snuggled it was delicate and charming and it made me feel like we were closer friends. That's the goal of snuggling. The first time I felt his body curve around me I nearly cried. There's so few people I'd allow to do this. I have no idea why this boy is chosen. It's all instincts that I'm following here. All.

But this man that I talk of here [please keep up—this column is only about two people—one is always referred to as a boy, the other a man] I know exactly why he's chosen. Why he's on the list. It's because he's so sweet and so honest and so creative and so talented and so downright lovely. He appreciates me and communicates with me and loves me. He cares about how I am and what's going on in my life and he doesn't play games with me and he doesn't withhold information on me and doesn't demand anything and doesn't promise anything he doesn't deliver. And he would have no idea what the word mendacity means. And I can be smitten with him and he is just fine with it. He's as excited about our friendship as I am, and this makes me feel fulfilled.

If someone asks how I am and I try to explain that I had a great few days with a close friend that was staying I get a look like, "So, you were getting action?" And I wasn't. I try to say, "No, but you know when a night of cuddling is more intense than sex? It was like that." And

people look at me blankly, like they have no idea of how that is possible. I've had a lot of sex. And a lot of cuddling. And sometimes the latter is better than the former.

So, here I am still glowing. Still trying to understand how I've grown into this person that might take the cuddling over the sex most days of the week. It's strange, considering that I am a woman with a very high libido—and no inhibitions to speak of. But I am also someone who has learnt from her errors; that realizes that a night of intimacy must be taken on its own merits and worth. And sometimes a night of cuddling with a loved one couldn't be made any better with kisses. It could only be made more complicated and stressful. Complicated = bad.

So, I'm thrilled with what I have. I'll hold onto it tightly and do my best to make sure it happens again. But the first night's a time that needed to be recorded and written of and understood. It was amazing and intense and gave me faith in the nature of men. This man isn't perfect for me. There are too many differences between us. But to meet a man I let spoon with me—well, that's a step in the right direction. This man and this boy are the only new ones I've allowed in my bed in the last year. Things are looking up.



ravilution

in Asia. Anyone in developing nations in Latin America or anywhere else who would like to give some input on this topic please get in touch with me, my contact info is below.

II. Post-Iraq arguments

While the news is focusing on how Bush lied about intelligence and distorted evidence to go to war, I would instead like to focus on national security and this idea that Americans are "safer" because Iraq has been liberated. Some points:

1. Regime change made the USA safer—Considering that we don't know where Saddam Hussein is, isn't it possible that he could've escaped with a suitcase of anthrax viles (like the ones Colin Powell presented to the UN) or in his quest for revenge sold/donated his weapons to terrorists in other countries? The objective was to prevent Hussein using weapons to launch an attack on us. The CIA said in 2002 Hussein would only use the weapons as a last resort if the US actually invaded Iraq. But by forcing him to flee underground, we don't know where the weapons could have been transported to. While UN inspectors were in Iraq the world was keeping a close eye on Iraq, forcing Hussein to fear being caught using or transporting such

weapons (if they really existed). We invaded Iraq, now we have to worry about suffering the consequences of these weapons being used in future terrorist attacks. Rather than being safer President Bush has put us in harm's way

2. It wasn't about oil—Why is it the first thing that troops secured were oil fields? One could say because oil will produce money for Iraqis so they need to be protected from being burned down. But it's been over several months and many Iraqis still don't have access to clean drinking water, lack of adequate food and supplies are causing a humanitarian disaster, hospitals are ill-equipped, and there is still prevalent poverty. What's the point of enjoying freedom and liberation if people are dying and suffering from lack of water and food? It's less costly for the US to donate food than to pay for weapons testing and troops so what's the excuse here? And what good is a secured oil well to millions of starving people? The US also said Iraqis could choose their leaders, yet the US is handpicking people to run local governments. Do you think the US would allow Shia Muslims to run the country and the oil industry? Of course not. Also the people who will be running the oil industry are companies from the UK and the USA. The majority of money from oil production will go to corporations in these countries. Iraqis must have full control of the oil business in order to receive the profits, their economy should not be in the hands of foreign corporations. By not focusing on humanitarian relief and rebuilding we are creating resentment in many Iraqis—those who are resentful and poor are all potentials for joining anti-American organizations

3. Where's Osama bin Forgotten?—While placing most of our troops in Iraq, former Taliban members have been regrouping in Afghanistan. We ignored this country in the '80s and now we are ignoring them *again*. Afghanistan still has an impoverished environment that's a perfect breeding ground for terrorists. While the US focuses all of its attention on Iraq, we lessen resources dedicated to seeking out terrorists around the world who have taken advantage of our lack of attention and are better re-organizing themselves. Also by making the whole world hate us by defying global opinion, less people and less nations will want to cooperate with us as we try to seek out and bring people like bin Laden to justice. An example of the world's hatred: in a certain region of Mexico every Easter local Catholics burn effigies of political figures who represent Judas, the person who betrayed Jesus Christ. This year they burned 3 effigies: Osama bin Laden, Saddam Hussein, and George W. Bush. It's no longer just Muslim fanatics that hate us, every nation in every continent holds large numbers of people who hate the US because of the Iraqi occupation. In order to eliminate a global network of terrorists, we have to work side by side with the world community. President Bush's "go it alone" attitude has made us less safe from terrorist threat

4. We saved Iraqis from Hussein's WMD—The US and the UK used bombs with small amounts of uranium that will leave radioactivity in Iraq for decades to come. Like Hiroshima and other areas affected by nuclear weapons, mothers will give birth to still-borns and people will develop cancer. There are also

undetonated grenades and bombs dropped by the US still present in Iraq. These weapons have already killed and injured civilians. How are Iraqis any safer from weapons of mass destruction when we used them ourselves in the war?

III. Action Alerts

The easiest way to make an impact is to simply write a letter. Not everyone can be an activist or participate in a protest but writing an e-mail or sending a postcard takes little time to do. For those of you who have access to e-mail and would like to take action but are too lazy and don't want to write out what's here, get in touch and I will make it easy by e-mailing this section to you. Then all you have to do is cut n paste the e-mail addresses or links to take action. Such actions have been proven to have lasting effects such as:

A. The Senate and the House of Reps passed the "Clean Diamond Trade Act" (HR 1584) due to letters and phone calls from activists. Americans purchase 65% of diamonds in the world and most of these diamonds are imported from African nations who use profits from diamond sales to fund their militaries, human rights abuses, and linked to funding al-Qaida. Many diamond workers are also children and enslaved labor. The bill ensures that the US doesn't purchase diamonds from countries that practice such atrocities.

B. Because of pressure from NOW members (www.now.org) the Air Force placed sexual assault experts and advocates onto its panel to investigate allegations of sexual misconduct in the Air Force Academy.

C. Because of public comments, California passed State Resolution ACR16 requesting School Food Services to provide healthy vegetarian school lunches.

*Important Contact Information:

a. *President George W. Bush* / The White House / Washington, DC 20500; phone: (202) 456-1111, fax: (202) 456-2461, e-mails: president@whitehouse.gov, vicepresident@whitehouse.gov, firstlady@whitehouse.gov

b. *your Senator* / Senate Office Bldg / Washington, DC 20510

c. *your Representative* / House of Representatives / Washington, DC 20515

d. to access e-mails or web forms: www.senate.gov, www.house.gov

e. to contact Embassy officials & world leaders: www.embassyworld.com

*Alerts:

1. a. Demand an open and public investigation into pre-Iraq war intelligence so that the public knows whether or not Pres. Bush distorted information to justify the war: www.moveon.org/distortion. Also demand that pre-9/11 information be released immediately; allow the UN International Atomic Energy Agency to inspect, assess, and secure weapons sites in Iraq; take responsibility for any contamination caused by US/UK bombs, and to quickly clean up any US weapons (such as cluster bombs) that never detonated laying around from the war that could harm Iraqi civilians—contact the Senate, the House, and President Bush through info listed in "Important Contacts."

b. Tell your representatives to oppose any attempt to amend the constitution so

that marriage is strictly defined as a union between man and woman *only*. This would outlaw the possibility of Gay marriages and disenfranchise homosexuals. To take action: www.aclu.org/LesbianGayRights/

2. Pressure the Caterpillar corporation to stop selling its products to the Israeli military who in turns uses Caterpillar equipment to demolish Palestinian communities. Also ask them to stop doing business with the military dictatorship in Myanmar: *Caterpillar Inc.* / 100 N.E. Adams St / Peoria, Illinois 61629; phone: (309) 675-1000, e-mail: cordanibenjamins@cat.com; www.sustaincampaign.org

3. The Bush administration would like to get rid of the public commenting process which allows Americans to give input on projects that could possibly harm the environment. Eliminating public comments is contradictory to what democracy is supposed to stand for as it disallows people from expressing their views. Tell the Forest Services that censoring public comments is an attack on the 1st Amendment: *USDA FS Planning Rule Content Analysis Team* / PO Box 8359 / Missoula, MT 59807

4. Tell Exxon Mobil to acknowledge global warming as a threat to the planet instead of denying it and to stop lobbying the US from signing onto the Kyoto Protocols: www.dontbuyexxonmobil.org or write directly: *Mr. Lee R. Raymond, Chairman and CEO* / Exxon Mobil Corp. / 5959 Las Colinas Blvd. / Irving, TX 75039-2298

5. President Bush has nominated Daniel Pipes for a position on the Board of Directors with the US Institute for Peace. Comments by Pipes printed in *National Review*: "Western European societies are unprepared for the massive immigration of brown-skinned peoples cooking strange foods and maintaining different standards of hygiene... All immigrants bring exotic customs and attitudes, but Muslim customs are more troublesome than most." Pipes is also a supporter Israel's tactics of razing Palestinian homes and racial profiling. Ask the USIP to reject his nomination as Pipes' opinions clearly contradict the idea of promoting peace: go to www.cair-net.org, click on Action Alerts, then click on alerts 4/3/2003, 4/7/2003, and 4/11/2003 or write directly: *USIP* / 1200 17th Street NW / Washington, DC 20036; www.usip.org/aboutus/contactus/emailform.html

6. The Free Trade Area of Americas is an even worse version of NAFTA and will increase corporate power, diminish labor rights and eliminate environmental protections. Tell Trade Rep Robert Zoellick and your Representatives to reject the FTAA: www.cwa-union.org/international/ftaa or *United States Trade Representative Robert Zoellick* / 600 17th Street, NW / Washington, DC 20508; contactustr@ustr.gov

7. a. Tell the government of Burma/Myanmar to ratify the UN Convention against torture and to immediately release imprisoned pro-democracy activist Daw Aung San Suu Kyi and other supporters of the National League for Democracy: *UN Mission of Myanmar* / 10 East 77th Street / NYC, NY 10021; phone: (212) 535-1310, fax: (212) 737-2421, e-mail: mmrun@un.int

b. The Feminist Majority's website also contains a link asking your representatives to support the Burma Freedom Act (S 1182 & HR 2330) which would place sanctions on Burmese imports and freeze their asset holdings in the US until they allow democracy in their country: www.feminist.org/action/1_action.html

8. Ask the Department of State not to remove Sudan from its terror list and to publicly denounce the Sudanese government for allowing child abductions and child slavery: *Office of Sudan Programs* / Special Advisor Michael Ranneberger / US Dept. of State Room 3635 / Washington, DC 20520; phone: (202) 647-453; sorry, no e-mail address!

9. Tell Discover Card & Morgan Stanley to stop funding environmentally destructive projects in countries like China and giving money to regimes who abuse human rights: www.floodwallstreet.org/takeaction/petition.html; *Phil J. Purcell, CEO* / Morgan Stanley / 1585 Broadway, Floor 39 / NYC, NY 10036 / phone: (212) 761-4726, fax: (212) 761-0058, e-mail: philip.purcell@morganstanley.com; *David Nelms, Pres and COO* / Discover / 2500 Lake Cook Road / Riverwoods, IL 60015; phone: (847) 405-4993, fax: (847) 405-0900

10. Tell your representatives to support the Downed Animal Protection Act (S 2198 & HR 2519) which addresses cruel treatment towards livestock animals. If passed the Act would make it illegal to drag an injured ("downed") animal and would require immediate euthanasia rather than allowing unethical treatment. The bill also makes it illegal to use downed animals for food—this will force the industry to take care of and treat their animals more humanely. Another argument to add is that animals which are injured could be suffering from diseases like mad cow and that passage of this bill would protect the health of consumers. See www.nodowners.org for more info on downed animals

Write me: Ravi Grover/PO Box 802103/Chicago, IL 60680-2103; sanyasi@junoco.com
—South Asians into hardcore reading this 'zine should get in touch with me—I can direct you to a network of desi punks.

"I would not say it will happen tomorrow. But one day in these United States the workers will ask themselves collectively: 'For whom all this toil?' 'For what?' And their collective answer will be heard around the world." — Jesus Colon

Organized labor, and working folks in general, have been getting their collective asses handed to them for a long damn time. There is no question about it. The difference in the US in the post-WWII period though is that we've been totally on the defensive. We have generally lacked a pro-active program which is forward looking yet based on winning tangible, every day gains

with a conscious eye toward building a movement. When the militant sections of labor, the communists, socialists, anarchists and Reds of every shade, were purged from the leadership and membership of unions during the McCarthy period, there was a marked shift the orientation of organized labor. Unions went from fighting organizations which had gone through the tremendous movement building experience of the CIO period to narrow, pro-imperialist organizations focusing on servicing existing members. In short, organized labor went from the "vanguard" of the US working class as a whole to, in reality, being a "special interest group."

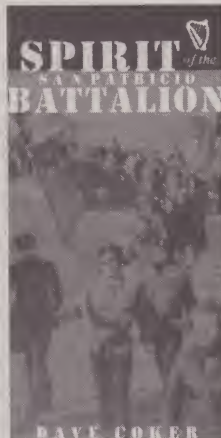
In addition to McCarthyism, the amendments to Taft Hartley in 1949, shifts in US economy and changes in traditional industry (most notably the decline of the manufacturing industry and the rise of the service industry), and Reagan's firing of PATCO workers in 1981, have all contributed to the attack on, and decline in, unions. In 1995, the AFL-CIO woke up to the reality that the US labor movement was on it's last leg. Fifty years of reactionary, anti-organizing, and pro-imperialist leadership had dwindled membership to all time lows and put unions on a fast track to the grave. In response, the John Sweeney administration rode in on a white horse promising to make labor once again a viable force in the United States economy (while still failing to address the fundamental contradictions between capital and labor).

It is yet to be seen whether or not labor in the US will be brought back from the flat line. The reality of the situation is that it may very well be too late. Monopoly capitalism and its representatives are well aware of this fact—probably more aware than most of the labor movement. It is no wonder then that the George W. Bush administration hit the ground running to further push back the meager gains which have been sustained since Sweeney taking office. Below is an abbreviated list of some of the egregious fucking attacks on working folks and their unions by the Bush Administration;

Feb 2001—Bush issued four anti-worker, anti-union executive orders, sought by corporate contributors, that end job retention protections that cover "working poor" employees—largely immigrants and women—of service contractors in federal buildings; abolish labor-management partnerships that serve the federal government and hundreds of thousands of federal workers; effectively bar project labor agreements on federally funded construction projects; and require government contractors to post notices telling employees they cannot be required to become union members and may object to paying the portion of agency fees not related to collective bargaining.

March 2001—The Bush administration supports the mining industry's request to delay help for workers afflicted with black lung disease. Bush became just the second president in 35 years to use his powers to tell airline workers they cannot exercise their right to strike for a fair contract.

Bush supported and signed the first-ever congressional repeal of an Occupational Safety and Health Administration (OSHA) worker protection rule, killing OSHA's ergonomics standard that would have prevented hundreds of



thousands of workplace injuries, such as carpal tunnel syndrome, each year. His signature overturned more than a decade of work by OSHA. The Bush administration's Department of Labor revoked previously approved federal grants for safety and health training programs for immigrant workers, small business employers and employees and workers in high-risk jobs such as construction.

June 2001—Bush signed his tax cut bill that gives nearly 40 percent of the benefit to the wealthiest 1 percent of taxpayers and just 12.7 percent to the bottom 60 percent of taxpayers. Bush announced he would appoint again a Presidential Emergency Board to deny airline workers their right to strike, thwarting the collective bargaining process for a second time during his brief period in office.

December 2001—The Bush administration's Department of Labor regulatory agenda for 2002 withdraws or halts action on 16 pending OSHA and 13 pending Mine Safety and Health Administration safety actions. Bush appointed a Presidential Emergency Board, which bars any job action by United Airlines' 15,000 mechanics, who are members of the Machinists, for 60 days. The workers have been bargaining for more than two years to recoup some of the wage concessions they made in 1994 to help save the company from bankruptcy.

February 2002—In his proposed budget, President Bush cuts \$9 million in funding for health and safety initiatives. He also seeks to eliminate 83 full-time OSHA jobs. Funding cuts include workplace safety and health standard setting and enforcement and safety training for workers.

August 2002—The Bush administration considers using federal troops to help West Coast port management keep the ports open if workers are locked out of their jobs or if they strike. The International Longshore and Warehouse Union (ILWU), which represents some 16,000 workers, and the Pacific Maritime Association (PMA) are in contract talks. But the Bush administration has assembled a task force to explore ways for the federal government to intervene, including changing labor laws to remove the dockworkers from National Labor Relations Act jurisdiction and make them subject to the more restrictive Railway Labor Act. The Bush administration's threatened intervention has hindered bargaining and taken away the maritime association's incentive to negotiate, the union said. "We will never get to productive bargaining until the Bush administration gets out of business," ILWU President James Spinoso said.

October 2002—In an unprecedented move, the Bush administration invoked the Taft-Hartley Act to intervene in a lockout at the nation's West Coast ports. President George W. Bush secured a court order Oct. 8 ordering the PMA to temporarily end its lockout of 10,500 dockworkers at 29 West Coast ports and ordering work to resume without a contract. The court later continued the injunction as an 80-day cooling off period during which work is to continue.

January 2003—The Bush administration denied collective bargaining rights to newly federalized airport security screeners. Adm. James Loy, undersecretary of transportation for security, on Jan. 9 signed an order precluding workers' rights to bargain, saying that such rights

were not compatible with the nation's war against terrorism and "collective bargaining conflicts with national security needs." A Bush administration official terminated the collective bargaining rights of more than 1,300 workers at the National Imagery and Mapping Agency (NIMA). Following the lead of other Bush administration officials, James Clapper Jr., the agency's director, invoked the terrorist attacks of Sept. 11, 2001, as the reason for curtailing workers' rights.

March 2003—The Bush administration proposed new rules that would deny overtime pay protections for millions of workers. The changes in the Fair Labor Standards Act (FLSA) regulations would affect a wide range of the more than 80 million workers protected by the FLSA. The proposed rules would enable employers to reclassify many workers currently eligible for overtime as managers, administrative or professional employees who are exempt from time-and-a-half overtime. They eliminate overtime protection for large numbers of aerospace, health care, defense, high tech and other workers and also for workers above a certain income level.

I think it is important to draw two conclusions from Bush's track record as it relates to organized labor (not to mention his administration's murderous war and occupation on the people of Iraq, support for Patriot Acts I and II, the war at home on Muslim and Southeast Asian people, etc.);

1. George W. Bush is a fucking asshole.
2. More importantly, Bush is merely a representative of a system and a class of people who always have, and always will, wring every last drop from working and poor people in their pursuit for higher profits and greater control of the world's resources. Fuck 'em.

1. The Congress of Industrial Organizations (CIO) was founded in response to the American Federation of Labor's (AFL) unwillingness and inability to organize "unskilled" workers in mass production. Representatives from the mine, garment, textile, clothing and other unions were expelled from the AFL in 1936 and went on to form the Committee for Industrial Organization. The CIO was to make the sitdown strike a famous tactic. The CIO eventually merged with the AFL, forming the AFL-CIO, in 1952.

2. The Taft-Hartley Act (also known as the Labor-Management Relations Act) restored anti-strike injunctions, prohibited the secondary boycott, and outlawed the closed shop.

3. Reagan busts a 17 month strike by the 13,000 member Professional Air Traffic Controllers (PATCO.)

4. Taken from the Bushwatch at www.afl-cio.org

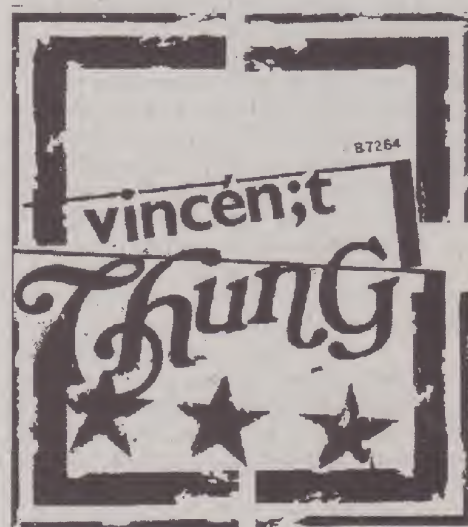
The play list this time around; Greensboro's very own Dawn Chorus are so fucking awesome I can't even take it y'all. I don't know whether to call them poppy, post-emo or the cutting edge of adult contemporary. Either way I'm on board.

Jawbreaker's Dear You keeps me up at night. Lisa tells me I shouldn't listen to it but what does she know, she like Jets To Brazil.

The new Coup album, Party Music, has

this to say; "We've got/5 million ways to kill a CEO/Slap him up and shake him up/and then you know/Let him of the flo'/then bait him with the dough/you can do it funk or do it disco." Damn Straight.

Slave #8 is out. We got a live Uwharria CD and interview, a photo essay on anti-war protests, fiction, interviews with Between the Buried and Me, Most Precious Blood, Boogie and a whole shit-pot full of other stuff. \$4 gets you the whole shooting match at PO Box 10093/ Greensboro, NC 27403. And, as always I can be reached at davecoker@slavemagazine.com



The panel discussion was about Organizing Activists on Campus. As the panel up front shared their effective strategies and prize-winning techniques of successful campus organizing, I paid little attention to the discussion and fell victim to my distracting stomach. I really wanted tacos.

Then, out of nowhere, I heard my name called out from the panel.

Sweatshops were the sexy topic in that semester of student activism, as the United Students Against Sweatshops (USAS) effectively pushed their cause to the top of lefty agendas all over the nation. The student group I poorly organized decided to pass on the issue earlier in the year, and now were getting flak for it.

"Duke and Carolina have successfully entrenched themselves in week-long sit-in protests at their Chancellors' offices. NC State have not. Vincent Chung, how come your group hasn't jumped on this urgent opportunity? Where's the solidarity?"

All of the heads in the lecture room turned towards me. Of all the days I picked to wear my old Nike track shoes, this had to be one of them.

I stammered some apologetic reason on not getting the organization needed or some other vague answer—my face red with embarrassment for being put on the spot. In my head, I put together a big FUCK YOU to the person who called me out.

"Look Mister, our group dealt with non-militarism. We were not hip to the anti-globalization movement. Solidarity, yes, but forced mobilization? No. Sure, I'll agree that sweatshops are an unfortunate by-product of corporate America, but I'm not going to

jeopardize my college thesis to hold a poorly executed week-long sit-in so the Chancellor can sign a sheet of paper. NC State is not a liberal arts school. People come here for engineering and agriculture, not sociology or philosophy. Besides, I heard you used your sit-in protest as a CLASS PROJECT for CLASS CREDIT."

I didn't say this, of course. Instead, I backed off from activism entirely in the following months, and worked on finishing school. Being a "career activist" wasn't in my cards, anyway.

The sweatshop issue had always been a thorny one for me. When I first brought it home to the Sunday dinner with my parents, the conversation ended with my Mom in tears. She spent the majority of her childhood working in rural Hong Kong sweatshops. She wove wigs, put together toys, and painted figurines in order to help support her impoverished parents and siblings. The pennies that she made per hour actually went a long way. Plus, while the work was unsafe and rigorous, it kept her off the streets where she could have made more money selling off her ten year old body. In that town, the factory was all the work one could get.

Her side of the family carries tremendous gratitude for these companies—since the wig company funded their migration to the United States. So passionate that the youngest sibling took her fashion degree to serve as a liaison between fashion companies and textile manufacturers in Hong Kong and China. Her employers were the big names you all know. She was surely well-intentioned, despite the ugliness of the trade.

By vocalizing any anti-sweatshop sentiment, my Mom took offense, telling me I was ungrateful at the lengths she took in order for us to live a better life. She told me I was spoiled rotten with my middle class upbringing and therefore never knew what it was like to paint the eyes onto action figures. She called the student movement just a bunch of wealthy, privileged college kids who are just as culturally imperialistic as the corporations they're against. I was disowned for about a week after that. Harsh? Yes, but she has a point, even if she's a little extreme.

Before I continue, the anti-sweatshop movement isn't as black and white as it's made out to be here. They're working to improve labor conditions around the world, as where many activists initially sought to close the sweatshops down, which would have destroyed many small economies. For more information, visit the USAS website (www.usasnet.org).

Meanwhile, punk kids have done well adopting the "Made in the USA" blue collar fashion aesthetic. Carhartt and Dickies capture the market, but offer little options aside from now feeling obligated to finish off the outfit with a second hand gas station jacket, Leatherman multi-tool, and home screened Moss Icon patches. You know, all the gear you need to walk to the record store and back.

It's limiting, though. The style is almost uniform-like with the ubiquitous band/ironic thrift store t-shirts, brown work pants, and some kind of messenger bag (at least those things have graduated from the dorky "man-purses" that dotted the early '90s emo crowd). One of the members from the fashionable The Yeah Yeah Yeahs was quoted in *The New York Times* as

saying that mesh trucker hats went from trashy to trendy to tacky, which makes them cool to wear again.

This aesthetic is so limiting that it's becoming widely recognized as a demographic. In the June 22, 2003 issue of *The New York Times Magazine*, Rob Walker reported on Pabst Blue Ribbon and their quest in identifying their target demographic. Their conclusion? To not market the beer at all. It's that lack of marketing that's appealing to their demographic of "punks, skaters, and bike messengers."

Now, it feels uncomfortable to be pigeon-holed as a *demographic*. Our contempt for mainstream America becomes our smoking gun as we're caught red-handed in a sea of subcultural trends. Our need to feel reactionary is natural, so what can the punks do to elude becoming another marketing target? Why, subvert the expectations, of course.

While not American institutions, there are plenty of companies that manufacture clothes free of an environment that's not an Asian sweatshop that employs children for one dollar a day. Many companies in Europe keep their production within their native country and still carry a standard of fashion chic. Some are hand-crafted by exquisite tailors, while others are mass produced in factories that at least pay minimum wage (for you underachieving, yet ethical consumers out there). Either that, or they're made in Middle Eastern sweatshops, and who likes them, anyways?!

PRADA—Much like Lifetime, Miuccia Prada's Italian designs existed for years before being coveted by the American elite in the late 1990s. Embracing the sterile modern look of work uniforms, it's only a natural step up (and I do mean a big up) from the Dickies work wear outfit. Cold and minimalist designs could highlight the accent of several well-placed pins (primary colors would work well) or left alone to embrace the sleek and clean aesthetic of the indie/emo record cover designs of the late '90s. The color combinations of a prevalent black marked with the ubiquitous red stripe does well for any anarcho-punk outfit. Even *Maximum Rocknroll's* Mike Thorn once disclosed to me that he often covets a red spot color on the magazine's typically black/white/gray cover!.

DOLCE & GABBANA—Madonna adores this pair of Italian designers, for they have been quoted to design for strong womyn in a matriarchy (or so they claim). Again, another design house known for its iconic conservative and traditional styles, but the subversively sexual move of putting the underwear over the outside separates D&G from the rest of its high brow peers. I mean, if anyone, punk rockers should be having more sex. The spring/summer 2003 womyn's line features a gold necklace emblazoned with the word "SEX" on there, a bold statement that could be stretched and twisted (but highly unlikely) to nod towards Malcolm McLaren and Vivienne Westwood's Sex Shop that gave birth to The Sex Pistols. OR if repression is more of your style, one can purchase three to create a necklace to say "XXX," and then talk about how some ideas are poisonous!

Yes, guffaw away, more bad jokes a'comin'!

MARC JACOBS—When he was

working under Perry Ellis in 1993, he came out with The "Grunge" Collection which sounded more acceptable then than now. In a March 2001 interview with *Paper* magazine, he noted, "I like pop culture. I was listening to music—[I was] so into Nirvana. I was going to hear all these bands, and it reminded me of the punk days when I was going to different clubs and hearing bands. And I liked the raw energy of it. And I just had this one stupid thought—it was like, how can I make visual noise?" Visual noise! The New York designer manufactures his clothes out of a factory in Venice, Italy, so it has that European touch.

Consumers who seek these designers out might wonder, "Wow, why the high cost of livin'?" It's simple. The companies don't cut corners by placing factories in Indonesia and being misers with the labor costs. Instead, they're made in factories that probably have the same harsh conditions, but at least the workers are paid a living wage.

Compared to more household names like The Gap or Nike, the amount of products these companies produce is far below than the mass production of other corporate giants. Less output means less manpower, so there's no need to skimp.

Also, if any of you punkers are closet trust fund babies, here's a great excuse to embrace Daddy's money rather than saying you *really* live off your failing DIY record label.

UP THE PRADA PUNX!

Speaking of Prada Punx, at the time of this writing, an old penpal of mine is on national television competing in some reality series on becoming *America's Next Top Model*. By the time you read this, a winner from the show will be picked and appearing in glossy magazines advertising make-up.

A few of my friends scoffed at the thought, "Wait, you're friends with an aspiring model?" Well, why not? I knew her when she was working as a cashier at a health food store and plowing her way through school, with modeling dreams completely nonexistent. People seem to think that punk rockers can't be models. Hell, the girl who sat next to me in 7th grade Algebra who dug Nation of Ulysses and Moss Icon now lives in Paris as a runway model. Even when there's punk rock lawyers, doctors, and Hollywood actors out there. My penpal still likes Jawbreaker and advocates drinking 40s under the bridge—despite whatever Dillinger 4 ever told you.

She was a thrift store kind of gal, who scoured second hand stores all over and commented rudely to Gap sales clerks. Catty, I know, but that made her absolutely perfect for the show.

Second hand clothes shopping is always fun. Hell, second hand *anything* shopping is usually great—although I tend to draw the line at food, despite what those kids at CrimethInc claim. Everyone knows the adventure of the hunt, picking through oversized pants, old Hypercolor t-shirts, and blood stained threads to find those super tight fitting DARE t-shirts.

You never know where the clothes have been, though. I mean, when my friend dropped off his old Crudos shirts at the Goodwill, I thought about swinging by and nabbing them with my 20 minute fresh insider's tip. Then I remembered

that they came from Moe, which means they've probably spent a healthy amount of time at his old residence, Greensboro's Lee St. house. I once saw a poor man innocently standing across the street from there get viciously attacked by scabies from Rent America.

This is what the pricier, yet snobbier vintage stores are for. With an keen eye on today's cutting edge trends and educational take on all things retro, they filter out the bullshit and charge you for the services. For those of you already sharp on the threads, you probably know that providing such a service for vintage stores pays very well.

In true DIY fashion, I put off drinking and buying J Church 7's for a week (as if I need to date myself even more) and bought myself a sewing machine! Under the careful guide of my ladyfriend's crafty hands, I plan to accomplish the following:

1. Hem my curtains.
2. Begin hemming my own pants instead of taking it to the often irate tailor down the street, who's hemming gauge seems about as existent as those elusive Weapons of Mass Destruction. I never say anything, well, because, how are you going to argue with a guy who's got scissors on the quick draw?
3. Take in my old hardcore shirts because what the hell was I thinking buying XL shirts when I'm probably only slightly taller than Glenn Danzig?! P.S. That's Glenn *without* the guns.
4. Be able to alter the second hand stuff I buy so they fit like Gucci, not Ecco Unlimited.
5. After reading Jon Savage's England's Dreaming: Anarchy, Sex Pistols, Punk Rock, and Beyond, I've been inspired by Vivienne Westwood's attack on fashion to create my own goddam shit.

Here in Chicago, fashion isn't some alienating high brow concept for the punks. The Buddy/Heaven Gallery spaces have been hosting a slew of DIY fashion shows exhibiting works by some of the more pro-active hucksters around. Fitting with specific themes and elaborate stage settings, the fashion shows have been a buzzing with creativity, despite the pretentious indie rock correlation it's often tagged with.

The "Freedom Festival" was hosted by *Lumpen* magazine (Chicago's pop culture gone political alternative magazine, www.lumpen.com) on the roof of the Heaven/BuddY space.

It started with the PATRIOT Strip ACT, which depicted an All-American couple being bound, gagged, and then stripped by government agents as they read excerpts from Ashcroft's Patriot Act. The night ended with an Orange Alert, which had some of the night's models stir up a panic in the crowd by backing them away from the runway. The crowd was let down/wowed by a model wearing an elaborate gown as she pranced down the runway. On her way back, she revealed that the dress was entirely made up of fireworks. Let's say the cops came within minutes of the model blowing up like a war protesting Buddhist.

In between, the "designers" spiced up their creations with variations on the theme, from Roby Newton sewing political statements onto aprons, Vanessa Buccella's Weapons of Mass Destruction scavenger hunt, and Ed Lumpen's Master of Ceremonies commentary—complete

with an eye patch and a giant penis cape. Pictures of the event are linked from *Lumpen's* website.

"Fashion is stupid because it's not political. How can you make a statement with clothes?" a political peace punk once said to me, years ago on my travels.

I dunno, man. Street puppets are cool and all, but I probably got more out of those couple of hours than that entire weekend at the aforementioned student activists conference.

PLUGS:

Kelly Breisen knows what's up. I came across this amazing artist at Atomix Café's Arts and Crafts swap meet. Her table showcased child-like silkscreens of characters, letterforms, and shapes reminiscent of J. Otto Seibold. She's been making shirts and selling them at area stores. An old site of hers can be found at www.luckymountain.com.

BuyOlympia.com has already made a name for itself, but pretty much epitomizes the latter part of my column, so keep supporting those DIY artists! It features work by some of your favorite Olympia, WA artists like Queen Bee, Nikki McClure, Tae Won Yu, and Nate Manny.

Breakdance America could easily be in Urban Outfitters, but they're not. T-shirts, hats, and hoodies with a sardonic SoCal twist. www.breakdanceamerica.com

Busy Beaver buttons probably made all the buttons you have on your shoulder bag strap. The go-to person for many band pins, Christen started the So-and-So button project. Self-proclaimed as "Chicago's Smallest Gallery," button vending machines are placed at various retail outlets. Every couple of months, the buttons are changed up with designs from various local artists. Some include Jessica Abel, Archer Prewitt, Paul Koob, Norah Utley, Todd Trainer, and Chris Ware. www.busybeaver.net

The This is My Fist 7" was sent to me by this kid named Dan. If you miss that East Bay punk sound, then look no further. He described it to me as Discount meets Dillinger Four, but the singer doesn't carry Allison's atypical melody. It's catchy enough and carries relevant politics into today's post-911 world. This is My Fist fills a neglected void that's definitely missed. Left Off the Dial Records/PO Box 3941/Oakland, CA 94609

Guest: Candace Moors

MILITARISM, WAR & WOMEN: A Panel Discussion. Presented by the STU Gender and Women's Studies Dept. Recorded March 27, 2003, in Fredericton, New Brunswick, Canada.

Featuring: Dr. Andrea Bear Nicholas, Chair of Native Studies at St. Thomas University:

"First of all, I thank you for inviting me. I'm happy to be here, and happy to see so many familiar faces in the audience. In fact, I agonized on what to speak on tonight... I said, only if I'll be allowed to speak on the Aboriginal struggle for survival as a war, as something that is really a war against us, and therefore we have a

struggle. Genocide has been another word that's been used. I think if we can agree that genocide is war, whether it includes the standard Oxford dictionary [definition] of genocide, which is only the killing of another people, and go with the United Nations Convention on Genocide, which includes five definitions and five subordinate definitions: killing is only one; causing serious bodily and mental harm is another; deliberately inflicting conditions that lead to physical destruction of a people as a third; and taking measures to prevent births in a population; and forcibly transferring children from one group of people to another. Now, I'm aware that there are some severe stories that fit into the first category, but I would like to argue that what Aboriginal people face in Canada is just as serious. I would like to bring your attention, before I get into it, because I am going to summarize a little of this... There are two articles done by our students and Dr. Roland Chris-John in the Native Studies Department. One is called 'Canada's War Against Indigenous Children' and the other one is called 'Genocide and Indian Residential Schooling: The Past is Present.' Both of them talk about this matter of the war against Aboriginal people that goes on even today, and I'll try to explain why.

"It's a war of words and deeds; it's a war of assimilation. One of the arguments made in both of these articles, as well as in the book by Dr. Chris-John, is that assimilation is genocide. In fact, another point made is that the original construction, the original definition of genocide that was developed by Lemkin, working with the UN in the 1940s, after World War Two, was that the idea of assimilation was equally as bad as the outright killing of a people, the idea of forcing the slow death of a people, taking their lands, taking their children, forcing them to accept another culture, all of which most Canadians don't even think of in the same category or in the same breath when we talk about genocide, but it is really critical. I think that when you realize what went on with the United Nations, with Canada and the United States, when this whole definition was being developed, you will realize that Canada knowingly circumvented these aspects of the Genocide Convention. In the end, the aspects of the Genocide Convention that Lemkin wanted to have were eviscerated from the text of the UN Convention, not entirely, but close to entirely. What they got in was the forcibly transferring of children, and the deliberately inflicting conditions that lead to physical destruction. Now, the problem with the latter is if you're taken to court, you need to prove intent, because it has the word 'deliberately' in it. That's very problematic, but was put in by those who did not want it to be a piece of legislation with teeth in it.

"The other side of this that you need to know about Aboriginal people is that at the time the Genocide Convention was being drafted by the United Nations, the Canadian Government was actively involved in genocide against Aboriginal people in at least one of these, and if not, all of these ways. Forcibly transferring children is exactly what the residential schools represented. Dr. Chris-John has come up with some internal documents of some of the discussions in Parliament, where people in Canada got worried that possibly the schooling of Aboriginal children, at the time of residential

schools, and in public schools within reserves, would fall under the definition of genocide, and they agonized, and they debated over it, and they really pushed to have it left out of the UN document itself. What also happened is that Canada, when it developed its own Criminal Code, specifically left out several of these clauses in the Convention, including the forcibly transferring of children, because they knew they could be criminally chargeable.

"The second thing Canada did was very sneaky, because this made the impression that they were out to embrace Aboriginal people. This was the granting of citizenship in 1951 or 1952 on Aboriginal people. This immediately prevented Aboriginal people, as Nations in Canada, from going to the United Nations to complain of genocide, or to complain of any mistreatment at all, because the UN forum would simply say, 'Well, you're citizens of Canada. Go back and deal with your government.' [The granting of citizenship] was not a gift at all; it was very filled with ulterior motive.

"And I should say that this whole business about education in general being interpreted as genocide is in fact true, because education has in fact become the tool of attacking our forms of life, of destroying who we are and ultimately, getting rid of the responsibility for Aboriginal people in Canada, responsibility on the part of the Canadian Government. We need to realize that education was also made mandatory is the Indian Act, punishable by law. People were ordered to take guns to houses of Aboriginal people here in Oromocto, here in the reserves in this province, to order the parents not to continue with their traditional lifestyle of travelling up and down the river, forcing the parents to stay put, basically so that their children could go to school and basically be indoctrinated into another way of life. And I say this: the residential schools, as Dr. Chris-John has said, were not simply a nicer form of education. In fact, what he said was that the people who ran the residential schools simply went home, changed their clothes and went back to work when the residential schools were folded. And you must keep in mind that the residential schools, the last of them was not closed down until 1986. So residential schools as the forcing of children out of their families, their communities, their culture, to another whole culture went on for nearly another forty years in the face of the Genocide Convention that was supposed to protect indigenous nations around the world.

"And education as it stands today still does what the residential schools attempted to do. Citizenship is still a part of education for all children in public schools. Nobody ever raises the issue (until maybe recently where it's become a front-page issue) where treaties imply, in fact, more than imply, prove, show, that Aboriginal people are nations, that aboriginal people have a set of laws with the Canadian nation. Treaties are entrenched in law in the Canadian nation. All parties are obliged to respect these treaties, but Canada has been actively disrespecting these treaties practically since day one. And part of the disrespect is to make sure that children of all backgrounds do not know about this history, so that there's this aspect of history in the public schools that has been deliberately deceiving, brushing over the facts of history that children

should know. The recent court decisions in New Brunswick, the court cases that have hit the public press hit the Canadian public like a sledgehammer because people just simply did not understand that there were treaties, that their ancestors, or their predecessors, whether they were their own ancestors or not, signed with Aboriginal nations. So the education has continued to attack Aboriginal culture, Aboriginal languages. Nowhere has public school ever said, 'you have a choice to have your education in your own language,' even though that is a part of on the conventions on human rights internationally—that children of any language group around the world have a right in international law to an education in their own language. This has never even been told to Aboriginal people, much less offered, and in fact what goes on in public schools continues to be an attack on Aboriginal language. I include in that the language classes that take place in the public schools; those classes do nothing to make anybody fluent in their language; there is not one child who has come through those programmes fluent in their language; there is not one person who can be fluent in an indigenous language by taking courses. One needs to be immersed in a language; one needs to learn in their own language; one needs to learn their own ways in their own language, to have respect for learning in the first place. So there's been an attack on languages, there's been an attack on citizenship, and sovereignty, carried out by education through all these, an attack on essential values.

"The idea of entrepreneurialism. New Brunswick gets awards for entrepreneurialism. Entrepreneurialism is a direct attack on the central values of Aboriginal ways and life forms. And I don't see this being debated, I don't see this brought out. It's actually an attack on human life forms if you really want to get right down to it. But for aboriginal people, it is a direct attack on our way of life, the attack that takes place on our history daily. Children are subjected to this, and they're at the mercy of this in public schools. And it's all predicated, still, on removing a child from their culture and predicated on the real reason... Why is all of this taking place? It's not because there are evil people in the Department of Education or evil people in the government; it's because Canada, being basically capitalist, a capitalist society, has taken the resources that belong to Aboriginal people, never paid them. What's the word for that? Stealing. How many schools use that word in their classes with kids, how many dare to even begin to go there with kids? Everything is gruel; it's just bland history; and most of it is a lie. The need for extreme measures, the forcing of children to go to school, is taking place under threat of: we will withdraw your welfare, we'll withdraw your services, whatever they are, again, all predicated on the need to get rid of Aboriginal people. And that is where the new governance law in Canada is heading.

"Now I should bring you to this: we all know that Aboriginal women were at the heart of every struggle that ever existed: the Zapatistas, Oka, Burnt Church. Women were at the heart of that. Women did not necessarily get much of the press, although there was one woman, Karen Sommerville, who was actually a spokesperson throughout most of it [Burnt Church]. Mig

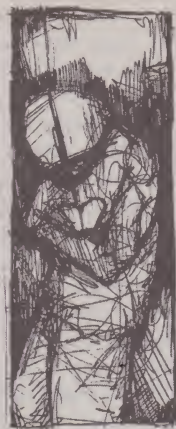
Mahan, who was supposed to be here tonight, also very central to the struggle. And I think being so emotionally involved in that struggle makes it difficult for people like that to speak about it. But these struggles would not have turned out at all the way they turned out without women. The violence was entirely on Aboriginal people. We have to remember that violence is an aspect of colonialism, and when Aboriginal people do take up guns to defend themselves, they're called the violent ones. Nobody remembers that it's the Canadian state that forces them into this situation, and very few people remember or know that it's Aboriginal women who have been at the centre of this and basically are the ones who suffer the consequences of all of these assaults of who we are.

"I could go on, but I realize there are others to speak. I just wanted to say that what Canada does today is basically a charade around Aboriginal issues. They come out and say that they care for us. One of the biggest travesties is the whole movement in the area of healing, the idea that we have to accept the idea that somehow something's wrong with us. And as Dr. Chris-John says, put a bunch of the people who ran the residential schools in with a bunch of Aboriginal people who went through them for 10, 12 years, and ask them which ones of them have the pathology? Really, the question is: who is sick here? And now, what Canada is doing is \$204 million for Healing Foundation, and in essence they've co-opted our people, many of whom are women to work in healing, but that carries the basic admission that somehow we're the ones who are pathologically affected by all of this and somehow this is criminal. Canada has never owned up to the genocide that it has perpetrated against Native people. In the charade, and this whole public relations stunt, and even the court issues, and even this business about alternative dispute resolution—all of that is dealt with in great detail, I might say—all of it is intended to hide the real fact of what Canada has been doing and continues to do. Just in trying to downplay, in trying to sound like it didn't do anything—one of the definitions of genocide is counselling genocide, promoting it, thinking about it publicly and openly—all of these behaviours have become a normal part of Canada's rhetoric around residential schools as if it was something in the past, is no longer being done, but by its efforts to whitewash it, pretend it didn't happen, pretty much vilify the people who say that genocide has occurred and continues to occur is proof to me."

Panelists also included: Dr. Deborah Harrison, Professor of Sociology at the University of New Brunswick and author of The First Casualty: Violence Against Women in Military Communities, Gloria Paul, Chair of Project Ploughshares and survivor of the London Blitz, Amanda Kichane w/ Translator Maila Ramirez, Spokespersons for women in Guatemala.

For an audio recording of the entire Militarism, War & Women panel discussion, produced for F-WORDS & MS. CONCEPTIONS on CHSR 97.9 FM, campus/community radio, please get in touch.

Candace Mooers/23 Veteran's Dr./Fredericton, New Brunswick/E3A 4C4/Canada; g4adx@unb.ca



F-R-A-N-K + S-T-A-P-E-L-F-E-L-D-T vs. Frank Stapelfeldt

I feel like it has been so long since I wrote my last column. A few months go flying by and I don't know where to start. I got some e-mails about my last column so I need to clear some stuff up I think. Work is getting a bit rougher these days

but it usually does once the weather gets warmer. The more people that are outside on the streets the more likely it is that a few of them will be shot.

We got some new rookies at my station and I got to thinking one day while I was working with one of them. I started my day just like any other day but when I got to work they asked me if I would work with a rookie. I said I didn't mind, I get stuck working with rookies a lot because my lieutenants believe that I train the new guys pretty well. So we start the day with the normal "getting to know you" conversation, when it strikes me that this kid is very innocent and bright eyed to his new surroundings. It set me off thinking that I too started this job very much the same way. It bothered me throughout the day; I had changed so much in just a few years time.

So for the last month or so I have been trying to put myself in the rookie's shoes when it comes to things. In some ways this has helped me train him better but in other ways it bothers me more and more. The neighborhood where I work is becoming more violent everyday. It is becoming even more dangerous for us to work. I think when I write about what I go through I don't paint a true picture of what we do day in day out. I love to work in the emergency system. I love the rush, I love being outside, and I love working with my hands. I want to help people—it's pretty much all I have ever wanted to do. I find it very hard to play the role, after dodging bullets, punches, kicks, feces... or whatever else might be thrown at me.

I do overtime in other parts of the city and it's like paradise. I worked out by where I live and I didn't know what to say when someone I helped said thank you, one parent even went as far as to invite me to her daughter's birthday party. I didn't get into this job for thanks or rewards... I did it for love. Love of a lifestyle or love of doing something I dreamed of—either way I was here doing it. Then I go back to my station and I have to defend myself at all times. I have to think 10 steps ahead of myself every second of the day.

When you are a rookie you don't have that going on in your head. You kind of just follow the senior guy and he will get you out of a jam. Tommy, the new kid I have been working with, has told me that he feels like he has changed in the last month. He was amazed at how many times I would have to defend us. He wasn't sure if he would have reacted like I did in some scenarios, but I told him get trapped inside an apartment full of people that want to hurt you and you will learn

quick how to fight your way out. We laughed a bit about it, but think about that. Am I training this kid to save others or himself? I think that's a harsh reality to deal with. This is something that has changed me a great deal.

Like I said when I started writing my column, I am just a normal kid learning to live. I am confused, and trying to find my way like most people of my age bracket. Faced with a problem we can run from it or hit it head on. These years have hardened me a bit, I am a bit older a bit wiser. Through it all I don't think I have let go of who I am and who I want to be. Stay young and stay proud. I faced the biggest tragedy this country has faced, I lived it, and I felt it. I saw my mentor, my partner, and my friend die as a result of a drunk driver. I have seen so many young people killed by senseless acts of violence. I have dodged bullets; I have been kicked and punched. Through all of this I have washed the blood and concrete off... learned to move a little quicker, and learned when to get out of there. Yet everyday all you need to do is pick up a phone and I will be there. From the toothache to the gunshot I do my job, without race or religion. I have changed so much without ever changing the person that I am.

Sometimes your foot can taste soooooo UM-UM Good!

In the last column I wrote about two topics that seemed to spark off some people enough to e-mail me about them. So I guess I will clarify some things. First off, my stance on Affirmative Action remains the same and will not be swayed by most of the farcical e-mails I received. Sasha Rex's e-mail is the only one I got that didn't try to bog me down with bullshit "you're white so shut up" shit. Sasha disagrees with my stance but sees how I would come to my feelings. This is community where we are allowed to have different opinions; I disagree with a lot of things and voice my feelings with respect towards the other person. I am a hardcore kid, that is all that I am. I don't pretend to be some pseudo-intellectual with a new picket sign in my hand everyday. If you disagree with me, fine! Let's talk and be friends. Since I started writing this column I have met some really great people that I would call friends, most of which don't agree with what I say. We write back and forth and talk about things and understand where each other is coming from. But I get some really fucked up e-mails and letters trying to insult me. Just so you know I am 6 foot tall, 260 pounds with skin as thick as a brick wall. You can't hurt me with shit you're shoveling.

I have never made any claims to be something I am not. I am a blue-collar union worker. I am a hardcore/punk kid with no college degree. Most of what I learn is from living it or reading it. I didn't have a lot of the same things the other kids had. I came from a hardworking family that sacrificed everything so their kids could have a little better of a life. I come from a very loving and strong family. We had our share of problems that tested those family ties but family is all we ever had so we stuck it out. Most of my views are based on personal experience and not something that I saw on television or heard someone talk about. Affirmative Action wasn't meant to be this quota set up, it wasn't meant to become a fuel for hatred either. It was meant to

give people a fair shake at things... but at what cost. The University of Michigan's Supreme Court case was just horse shit, diversity yes... point system no. I enjoyed Ravi's column—it was very clear and concise and I disagree with most of what he writes. But I do agree with him that Legacy/Alumni policies at colleges are for the privileged only and need to be done away with. I just disagree with anything that gives someone an upper hand just because of who or what he or she is. Hello my name is Frank, if I don't know it I will learn it. If you give me a wall to climb and I can't scale it then I will run right through it, one way or another I will make it to where I want to be based on merit not the color of my skin, or body parts I have. Did you really expect every column in *HeartattaCk* to pander to popular thought?

I think I put my foot in my mouth when it came to my views on the war. I am anti-war, no two ways about it. But I stand behind my friends who are soldiers. I think Bush is out of his mind, we can talk about this till pigs fly. The fact of the matter is that my friends are overseas now: Adam Patterson, John Diiorio, John Schnell, Erica Ernst, and John Ernst all young people our age in a foreign land. You may not agree with why they are there, I know I don't. I want them home and safe, but right now they are out there doing what they are ordered to do. They don't want to be there either. They write home talking about how they give out food and candy to kids and then they get ambushed and the same food wrappers are lying on the ground where they were ambushed. I don't know how to say goodbye to any more of my friends. John Diiorio was wounded two days ago by a rocket-propelled grenade. We don't know the extent of his injuries yet. All I know is John is a hard working fun loving guy in his twenties. John comes from a hard background and he joined the service to better himself and get an education. Like most of you John wants to better himself. Maybe he will come home and go off to college and maybe law school, but right now he is laid up in some hospital wounded. This is life for many of the soldiers...that's why I get so mad when people protest the soldier more than the war. I hope you can understand how I feel about that. Anti War—Pro Soldier... Pro Friend.

"Day in Day out... I did it for love" —The Hope Conspiracy

I love this life and I plan to do what I can with it. You are only as old as you feel and Hardcore keeps me feeling like I am thirteen years old. Feel alive with high fives and stage dives. I am going to "stay young until I die."

Frank Stapelfeldt/115 Elmwood Ave./Staten Island, NY 10308-2637; pissinrox@aol.com

"LOVE IS STRONGER THEN DEATH... FOR THOSE I LOVE I WILL SACRIFICE"
09-11-01 BOX 55-8087 never forget our 343 brothers. We will not leave you behind.

"I'm not afraid to say I care." —Torches to Rome

On a side note, the drunk driver that hit and killed my partner Andre Lahens was convicted on Manslaughter 2 and sentenced to 15 years in jail. The killer refused to apologize for his actions. Throughout his trial he remained

smug and callous. I don't really have any more to say on this... it's one of those situations where no matter what I know Andre isn't walking through the door tonight.

I am sorry this is such a short column this time around. I can not stress to you all how busy I am these days. With work and my tests coming up I have been non-stop. So I am a bit fried out when it comes time to come home and relax. So I hope to make up for it in the next issue. Big UP's to O.B. for always writing a kick ass column. As I send this off to Leslie and Lisa I will be leaving for a few relaxing days on a lake with my girlfriend Morgan. Today marks the 3-year anniversary for Morgan and I. It takes a strong person to deal with me for 3 years. Thank you guys for putting up with my column for over a year now.

John Rash

One morning last November I opened an e-mail at work to find a strange proposition offering highly-valued continuing education credit (something all teachers need to keep their licenses active) in exchange for attendance at "three day Marine basic training" in Paris Island, SC. The brief announcement promised all teachers in attendance a "real life, hands-on" basic training experience and the chance to fire M-16 semi-automatic rifles. Seduced by images of teachers trained and armed as riflemen by the US Government, and a twisted desire to suffer through drill sergeants and push-ups as depicted in films like *Full Metal Jacket*, I contacted my principal and enlisted that day. Be it a perverse form of role-playing, or a chance to get the inside scoop on how the military actually breaks and molds America's youth, I knew it would be a trip well worth the experience.

Exactly what teachers were supposed to gain from this so-called workshop was an absolute mystery. I assumed the program would demonstrate to educators just how much you could get out of a person in an environment of absolute authority. Since most teachers and administrators try to run their classes in this manner anyway, a skill-share on effectively breaking down the adolescent psyche is always a handy addition to any educator's ongoing classroom management tactics.

On December 3, the local North Carolina piedmont-area Marine recruiter drove four Guilford County teachers, including myself, to Raleigh to catch our flight to Paris Island via Louisville, KY. All 50 states participate in this program on an annual basis, and two states are always teamed together to make for a larger crowd. The Marine recruiters from North Carolina and Kentucky managed to convince 60 lucky teachers to participate in this year's workshop. The demographic of the group consisted of 50% ex-Marines who were going back to Paris Island to relive their glory days (all men), 40% wives of Marines who wanted to get a taste of the action their husbands saw in their youth, 7% people who needed the excuse to take a few days off work, a principal from Western North Carolina who wanted to confirm her suspicion that all Marines are just as fucked up as

her ex-husband, and one punk rock teacher with a self-loathing desire to be yelled at and forced to run laps until subscribing to the idea that killing brown people really is in the best interest of every American citizen.

During this particular workshop, all 60 teachers, plus their local recruiters, were put up in nice hotels for at least two nights. Most teachers were also given an extra night in Raleigh or Louisville, due to their driving distance or lack of ability to get up at 4 AM like us Guilford County folk. Each day we received three free meals, including a fancy steak or seafood dinner. Being the lone vegan (or vegetarian, for that matter), I was given special treatment by means of a dry baked potato and a skimpy pile of iceberg lettuce that was supposed to pass as a salad for dinner, and usually I ate an apple or an orange for breakfast and lunch. As for our transportation, free flights to and from South Carolina was provided via military jet. On the ground, buses moved us around Paris Island almost always distances that could have been easily walked. Our group was given 200 or 300 rounds of ammo to exhaust on the firing range, and group photos distributed in diploma-worthy protective folders to commemorate the whole experience. Fuel, food, and lodging alone must have cost close to \$10,000, and if you multiply that number by 25 you would have a decent estimate of how much money is put into this program on a yearly basis. Remember this example the next time you're in a discussion of how poorly the US government chooses to spend tax dollars. And for what?

The gimmick is that the Marines want teachers to use their influence to convince students to enlist instead of going (directly) to college. The hope is that this program will butter-up its participants just enough so they will do just that, and based on the money put into it, sadly, it must be working. My dad was in the Air Force, two of my cousins are in the Marines, and several of my students went into the military after graduation. That said, I understand the benefits that come from joining the military, and recognize that some people actually have their lives improved. However, it was made clear during my trip to Paris Island that the kids who may need this most are not encouraged or wanted by the US Marines. An introductory slideshow, the only part of the entire trip that felt like a workshop at all, spelled out to the attending teachers which of our students are targeted as potential US Marines, and which are not. Recruiters want nothing to do with kids who have drug or legal problems in their past, they want high school graduates only, and discourage folks who opted to obtain their GED. Who they are after, in fact, are the kids that are smart enough for college, but not for scholarships, that stuck through high school all four years, and feel they just can't afford to get their higher education without help from the US Government. As they put it, they are in direct competition with college recruiters, and have to meet a quota of two or three new recruits, per recruiter, per month.

I've heard stories from students and teachers that describe recruiters telling kids they won't make it in college, they aren't good enough to try for financial aid packages, and that the military is their only hope for success in life. These are conversations where kids had other options, and knew it, but the recruiters desperately

manipulated the facts to make people feel like the military was their only choice after high school. Of course, a lot of kids see right through that shit but will trust a teacher whom they see everyday. That's where the US Marine Educator Workshop steps in and successfully exploits those trusting relationships. Relationships that can be bought at the price of a few days off work, a few rounds of ammo, and a couple of steak dinners. And these are the people who are teaching your children.

The access granted to recruiters goes far beyond this, as Bush's "No Child Left Behind Act" requires high schools to provide phone numbers, addresses, and other personal information about their students, or else face financial penalty. Unless a particular district is kind enough to enlighten their communities, largely this goes on without the consent of the students or their parents. Movements are currently in place across the country to pressure school districts to create a "no-consent" form or a way for parents to opt-out of this program so schools do not have to share individual information and face no financial consequence. What's more is the constant presence of recruiters on high school campuses. Local recruiters set up in the cafeteria at my school almost once a week, always with a table full of beautifully designed pamphlets and brochures hyping the military with tactics worthy of the best corporate advertising. Recruits use the schools to build their own relationships, and they target a student phone calls and visits are made to student's homes until they agree to join or tell the military to fuck off once and for all. In an environment that is supposed to be politically neutral, I never seen Vietnam or Gulf War veterans invited to set up a table showcasing the downsides of war. I have never seen any promotion of critical thinking and analysis of the less-pleasing sides of military enlistment, yet the military recruiters come, like clock-work, week after week.

The final day in Paris Island, the recruiter from Louisville approached me, as I sat eating my non-existent vegan breakfast. He singled me out as the one teacher that would be hardest to win over. He asked if I would return to North Carolina and encourage my students to enlist. I gave him a pleasant "hell no" and listened as he detailed his past "experiments with vegetarianism and peace rallies." And he finishes his anecdote, "But look at me now!" I told him that I was old enough and smart enough not to fall for his recruiter bullshit, and he said he just wanted me to be aware of "the other options that are out there." Granted, I look more like a kid than any of my coworkers, but I'm certainly not going to be won over to the military with the same rhetoric this guy uses on 15-year old kids. The Louisville recruiter deserves props for properly identifying me as the one guy that would return from Paris Island intent on finding a way to turn my experience into an anti-military statement. He had me figured out, yet his argument was weak and I'm still confused as to what he expected of me. At some point in our conversation, he referred to me as a hippie, and it then became clear that the only way to save myself from a life of smelling of dirt and eating magic mushrooms would be to join the US Marine Corps.

The excitement from my conversation with the Louisville recruiter pushed me over the edge, and that afternoon I decided to ask questions

that would demonstrate to the other teachers that at least one amongst their ranks wasn't going to swallow this workshop hook, line and sinker. I asked pilots how they felt about dropping bombs on targets that were nothing more than blips on a screen, and if they were ever trained to deal with the issues of killing other humans. I pointed out the fact that recruiters never address these serious topics with targeted students, or raise questions about the psychological impact of life in the military before allowing new recruits to sign away their future. One Marine went along with my line of questioning and actually helped make my case as he detailed the first time he was told that his job as a Marine was to "do what he was told," and to "kill people for our country." A few teachers said they appreciated my comments, while the recruiters gave me an all day stink-eye until our departure that evening. I plan on returning next year.

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Nate Wilson



Do Or Die!

Well, I had some excitement a few weeks ago in Albany (although that rarely happens here). We got to see Easy Action, who are John Brannon from *Negative Approach's* newer band. I had heard all

this shit about them, and the fact they did some NA covers, so I had to check it out. We were all pretty blown away when they played like 4 of them back to back at the end of their energetic set (without people yelling for them or anything). The thing is, the guy seems more pissed off and angry at 40 something then he did when he was a youth. Amazing. If you get a chance, check them out live... their stuff is harsh and angry sounding.

I also got to see Bones Brigade recently here in Albany, and that was fucking rad. Those guys play fast crossover hardcore stuff with lots of solos and shit. Cool stuff indeed. It's Andrew from Cut The Shit's other band, and oddly enough Porcell put the CD out. Cut The Shit will hit the road on July 15th through August 7th with The Rites for a West Coast tour. The CTS LP should be out for the tour. You can get more info on their shows by checking their web site at <http://cts.thegeek.net/>

I recently heard an awesome hardcore band called Frenzy that really fucking rule. I guess they are from CT maybe? They recorded their demo with Will at Dead Air in Amherst. The stuff sounds very old, kinda NA style. Also watch out for a band called the Repos, they are from the Chicago area. They remind me of Septic Death a bit, I think they'll have something on Youth Attack records. George Harrison are from Russia and sent me a demo of their stuff. It's really cool fast hardcore that's on par with stuff coming out of the states these days. It's amazing to me that bands like this exist over there. Punch In The Face have

a new 7" out that's self released called *Dumb Hardcore*. I guess it has something to do with someone at MRR calling them a dumb hardcore band? Reagan SS broke up before they were able to tour the East Coast and record their LP. These guys will be missed. Matt's already got something else going on I guess. Limpwrist has also called it a day as they no longer were on the same page with one another. I guess Mark and Andrew will be putting out the CD soon. That is it for music, e-mail me at cryptocomx@aol.com or send stuff to the addy below.

More excitement...

Okay, so I'm a little old to be getting into fights, but this one seemed unavoidable. It happened a few months ago. My friends Eric Schou, Mark McCoy, Mark's girlfriend Hanna, and my girlfriend Wendy went to see The Shemps (funny NYC punk) at the Lakeside Lounge one night in NYC. After the show a few in our small party decided they wanted to eat falafel. It was then decided we would stop at Cinderella to eat (St. Marks area on Second Ave). Wendy and I decide we didn't want to eat and sat outside at a table, being lame and falling in love with one another. Up walks this large guido guy who sits down across from us and grunts. Wendy says hi, and I just sort of nod at the dude. He just sort of sneers, so we continue to chat, as we're in our own little world. We decide to see what's taking Mark and Eric so long, and get up to leave when the big fucking guido says, "Yeah that's right, go the fuck home." Wendy replies with "excuse me?" and he mumbles something about her being Chinese and not being an American or something... something regarding a boat.

I'm pissed, but just walk in to the restaurant stunned and tell Mark and Eric that there's some crazy guy outside starting shit with Wendy. They respond with, "Oh, he was just in here, he was giving the guys behind the counter shit, he's a dick." I go back outside and he says to me, "Boy, your Chinese girlfriend's got a real attitude." At this point I could have dropped it and walked away, but instead I decide to sit down across from him exactly where I was sitting before. He's still mumbling more shit about her being Asian. Eric then casually walks out and starts to listen in, and watch. The guy begins to get agitated with Eric and says, "Look at you, you are pathetic, your jacket's too small. What, did your mother buy you that when you were 6 years old? I wouldn't be caught dead wearing that." It's important to keep in mind that he's wearing like the worst guido type leather jacket ever. You know the kind, those ones that hang down to your knees and have a belt built in.

Eric just stares at him kinda dazed, I'm kinda chuckling cuz what he says and how he says it are just kinda funny. He then looks at me with a coke in one hand and his falafel in the other and says "and you..." before he could get any more out I stuck my middle finger in his face and muttered "fuck you." The guy then completely lost it and threw his coke in my face. I jumped up at him, with the picnic table in my hands, but it was chained down to the street (it's NYC, duh). I'm caught halfway in the air looking funny I'm sure. Now all I could do was lunge at him, getting him up against the wall of Cinderella. The guy then gets my shirt over my head so I can't see. Eric then somehow got involved and had jumped

in to break it up, or help me out. Then out of nowhere Mark comes running out and throws his falafel in the guys face. I'm throwing punches, and connecting with someone, but I can't see with who, so I stop (as it could be a friend). I somehow get my shirt off so as I can see, and what I see at this point is amazing. The guido guy is pulling Eric by his long hair down Second Ave, while kicking him in the face. There's like a million on lookers at this point, but no one is doing anything...

I'm not sure what possessed me then, but I go over, grab the guy, somehow getting him off of Eric, and drag him over by his hair to a bike that's locked to something on the street. I proceed to mash his face into the spokes. As if that's not enough, I stick him in the eye with my fingers. He somehow gets up on his feet, stumbles towards me still trying to attack me, so I punch him once in the nose with my fist. You can hear it crack. The weirdo then turns to stumble away into the night of NYC and just disappears.

We were really in shock afterwards. I started to feel really bad about it all. I tried to justify my actions in my head for days, but I was bummed over the entire situation. It took my friends telling me that he deserved it and was on something for me to finally justify the ordeal. At any rate, fighting sucks, and made me feel foolish at my age. New York can be a pretty fucking weird place I guess.

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I AM THE LAW

Scott Torguson

In case you couldn't guess, Hawaii is amazing. I've been here for six out of my ten weeks now and have been doing as much exploring as humanly possible. I'm on the island of Kauai, which is just the island where I happened to get an interview. I didn't really choose it specifically, but I feel like I ended up in the best place. There is not really a big city here at all. Which means that there isn't the concentration of tourists anywhere. We all just kind of blend in everywhere. Well, to a point. There is a good bit of resentment towards haoles here (that is a Hawaiian word with a meaning somewhere in between "cracker" and "white person"). There is a guy who drives around in a truck with "haoles go home" written on the back and a Hawaiian flag flying on it. Interestingly enough, the Hawaiian flag incorporates the British Union Jack. Anyway, the work here has been pretty fascinating. I've worked on some cases where people have been denied public benefits because the state doctors have found that they are not disabled. The problem here is that the government doctor's examinations are cursory at best. The person can come in with boxes of medical evidence from other doctors, and it still may not help. It can be a bit frustrating. I'm working on an appeal right now for one of the cases, but I won't be here long enough to find out how it goes.

I came here without a place to live or a way to get around. Ten weeks is a strange amount

of time to be somewhere. Too short for a normal rental, and too long to crash on someone's floor. I managed to find a friend of a friend of my mom who had a condo where she rented out a room. She also had a car that she rented out. It was a bit out of my price range, but she agreed to give me a discount rate for a week. This would give me a chance to look around and find a place while I was in here. I was finding it impossible to find a place online from Philadelphia or Sacramento. It took me most of the week to find a place, but I found one on a bulletin board at the health food store. So I am living in a town called Anahola, about a 15 mile drive to Lihue where I work. It is about a mile walk from the bus station, but I figured that wouldn't be a problem. Luckily, I didn't have to worry about it because my mom's friend let me keep the discount rate for the car for the rest of my stay here. So now I am pretty hooked up. I've got a place to live and a car to get around the island. This has allowed me to see all parts of the island (Kauai is about 30 miles across in all directions). Oh yeah, the woman I rent the room from in Anahola used to own a pet store, so I share the house with her, dogs, birds, turtles, a chin chilla, and lots of fish. Fleas, mosquitoes, cockroaches and mice as well. There are also tons of geckos. If you have never seen them before, they rule. They eat cockroaches and run all over the walls. There is one that lives here that is bright green with red markings.

Also, the one attorney in the office is a 27-year-old kid from Detroit who loves hip-hop, so we get along pretty well. It's cool to have someone to hang out with, especially since I wasn't sure if that would be the case.

The hiking is amazing here. Waimea Canyon is like the Grand Canyon except green. Mount Wai'ale'ale is the remnants of the volcano that created the island. Its summit is the wettest spot on earth. The only trail up there, though, was destroyed by a hurricane in 1982. But there are some good trails that go across other mountains close by that give you a nice view. The one hike that I really want to do, but haven't yet is down the Na Pali coastline. It's 11 miles or so in and then you have to hike back out the same way because it dead ends. So it's really a two-day hike and I have to borrow some camping gear. We'll see if I can pull it off. The beaches are great. There are tons of secluded little beaches requiring small hikes. Lots of white sands and all kinds of fish to check out by snorkeling. I expected huge crowds, and while there are one or two beaches like that, I mostly was joined by 5 or so people wherever I was. Not bad.

The last issue of *HeartattaCk* came out at a pretty good time considering my column. A week or so after it came out the Supreme Court announced its decision in the affirmative action cases. Commentators seem to be babbling about how confusing the decisions were because of the seemingly contradictory results. But it's not really all that complicated. In fact, the decisions were not that different than the *Bakke* case from 1979 that was the previous affirmative action decision by the Supreme Court. *Bakke* was a case where a white guy sued because he didn't get into UC Davis medical school. The court ruled that the UC Davis program that set a percentage of seats in the class aside for certain minorities was

unconstitutional. But, in that case, the court also ruled that race may be taken into account in the admissions process as long as there is not a strict quota.

Now, with the two Michigan cases, the court is saying basically the same thing. The undergraduate process where points were given to applicants if they were an underrepresented racial minority was ruled unconstitutional. On the other hand, the law school admissions process where race can be an undefined "factor" was upheld as constitutional. This was a partial victory, at best. The court did OK race being used as a factor as long as there is no point system or percent based set-asides (as in *Bakke*), but I still think that "quotas" are both fair and constitutional.

It was a big week for the Court. The affirmative action rulings were not the only rulings that came down. The Court also reversed one of its most horrible recent decisions, *Bowers v. Hardwick*. For those of you who don't know, there are still states where "sodomy" is outlawed. There are two different types of sodomy laws at this point. The first outlaw sodomy between anyone, gay or straight. That means that if a man is giving a woman oral sex in one of these states, he could be arrested. The thing is, these laws are almost never enforced. When they are enforced, it is only against homosexuals. The second type of laws are specifically aimed at gays. In these states it is gay sex that is outlawed. Texas was one of these states. The case that made it to the Supreme Court involved the police raiding the wrong house for some unrelated reason and finding two men having sex. They were arrested and fined \$200. Not a big deal, except for (1) the principle of being arrested for having sex and (2) there is now a felony on their permanent record that can lead to other problems such as hindering getting a job.

Bowers involved a similar situation. In that case the Court ruled that a state law outlawing certain sex acts was constitutional even if only enforced against homosexuals. It was a 5-4 decision with Justice Powell being the fence sitter casting the deciding vote. He later, in a speech, when asked if he had any regrets, said that he made a mistake in his vote in *Bowers*. Damn right he did. The Court in *Bowers* went on and on about the tradition of moral opposition to homosexuality and how states had the right to pass laws to regulate morality. The problem, of course, was that the Court either had not read its history, or deliberately ignored it. Laws against homosexuality only popped up in the 1800s in the United States, and have mostly disappeared in the last 50 years. The Court in the new Texas case pointed this out and reversed the *Bowers* decision.

Justice Scalia wrote a dissent, of course, talking about how the majority was buying into the "homosexual agenda." His opinion was predictable and offensive. I think he has some issues with homosexuality that he may need to work out.

The third big case that week was not as positive. The Court ruled that the federal government could hold back money from any public library that doesn't use an internet filter to keep kids away from porn. It doesn't seem to matter that librarians almost universally oppose this. It's one of those things that would just be funny if it wasn't such an insidious infringement

on personal liberty. Of course, these filters keep can kids from doing any sort of paper on BREAST cancer research, or whatever else these filters can keep out. Plus, I always remember librarians always looking over my shoulder when I was a kid, not leaving me much of a chance to look at porn. Of course there was no internet in libraries when I was a kid so this wasn't an issue. But seriously, if kids want to look at porn, they'll find it. Public libraries should be able to keep their computers filter-free if they so desire without fear of losing their federal funding (most libraries rely on federal funding and would close without it.) Two out of three isn't bad.

Next time I will have my pictures developed so we'll run some, although the black and white format really won't do justice to the beautiful greenery here. I'll put some up online and let you know where to see them. One more thing, using the MLB All-Star game to determine home field for the World Series is idiotic. Here's an idea: the team with the best record gets home field. Is that so hard? I know that they screwed up the All-Star game last year when it ended in a tie, but this is not the solution. Sorry, just had to get that off my chest. Email me at scott@tothemean.com.

Pitching at Inclines

With

Eric

xxx



I just got back from doing a seventeen day tour with my band. I am amazingly inspired, but the reason may be a little surprising. The real reason I'm so amped about life right now is because people came through. They did what they said they were going to do. In the vast majority of the shows we played and the people we dealt with, the folks we met and worked with did what they said they were going to do.

Why is this surprising? Why is this even noteworthy? The reason is because it's all but a lost art. People say anything they think you want to hear. From business to academics, people will feed you a line of what they think you want to hear. Many think it nothing to completely disregard the promises made. I'm very excited and happy because we ran into, as my good friend Joey says, "doers, not say-they-doers."

I'm happy about all of this because it proves to me once again that things can be done truly independently. It proves that honesty still exists and people can and do keep their word. It proves that we can do it. We can organize our lives the way we want to. We can work together and make things happen.

Are there still jerks? Of course. Undoubtedly. Absolutely. But, that is the way with humans. I'm just amazed that there are still amazing people who haven't given up on everything. Seeing people live in co-op housing, seeing people responsibly use their resources through composting and gardening and gray water systems, seeing people live the way that they feel they need to energized me. Coming home never felt better. I thought about all of the amazing things that I witnessed and the possibilities for my community. In many ways it started yesterday with helping my neighbor haul lumber from the alley to his yard for a new retaining wall project he's putting in. Some folks might say it's not some revolutionary thing, but in many ways, knowing him and asking him if he wanted a hand rather than running in my house and shutting the door when I saw him working could be really life altering. That's the bullion everyone pedals about community. This is just the start. I hope to ride this wave a long, long time!

On a completely different subject, I've recently been immersed in Shakespeare. I'm doing some research for a course regarding one of the shadier plays, *The Taming of the Shrew*, and I was wondering if anyone out there has any opinions on the Bard and the issues of race, gender and class? Was Shakespeare exploiting situations that existed in his culture to make a buck, or was there some wisdom there? Is it possible that Shakespeare wasn't calling for brashly sexist measures in plays like the *Taming*, but rather, as some people read it, calling out the stupidity of such behavior? In addition, take *The Tempest*. One of the Bard's last plays can very easily be interpreted as a harsh criticism of colonialism. His character of Caliban can, and I believe, should be read as a hero.

The undirected passages in these plays leave a lot to interpret. Playing the part with so much as a simple nod and wink can drastically shift emphasis and give a sarcastic tone to what on the static page can look to be nothing more than towing the line. In both of the plays I've mentioned, the people that white, males oppress gives a bit at the end recanting their respective "crimes." For Caliban in *The Tempest*, he claims an apology for getting "out of line" so to speak, but he also speaks of never again being lorded over by a white man. One can see that with a little emphasis here or there a director and actor could make Caliban a sarcastic hero. The same goes for Kate in *The Taming of the Shrew*. The play ends with a speech stating her sorrow for not obeying her husband, and not being a proper wife...even going as far as offering her had to place beneath her husbands foot. This can be sick if not dealt with in some interesting ways. For instance, Kate could be pulling one over on the crowd assembled by just saying what they want to hear with a "yeah, right jerks" attitude. Some think that Kate and the male lead, Petruchio, are just pulling one over on everybody. They'll actually have a healthy, balanced relationship but they are merely putting on a show for the crowd.

It's easy to get swept up in hero worship for any figure of note. Literary figures are no different. Some folks think that Shakespeare wasn't necessarily some progressive guy, but rather he just had a wisdom of sorts. He was an artist who believed that humans are emotional

creatures who need to be depicted as dynamic rather than static.

Any thoughts? After contacting a few folks after the publication of the Education issue, I was stoked. If there are any other Lit dorks out there, please get in touch!

Speaking of Lit dorks, check out the Reversal of Man/Combat Wounded Veteran *Electric Youth Crew* split 12". The ROM songs are all based on T.S. Eliot's poem "The Wasteland." They do some interesting stuff with it. Plus, I've always LOVED that band a great deal. Them at Detroit fest and in the Peach Pitt basement are 2 of the best sets I've ever seen. The packaging of the record is cool and the music is right on. I can't wait to play it for a class some day. It's on Schematics Records and is distro-ed by No Idea. Check it out if you dig a nice mix of chaotic, screamy hardcore and literature.

Another thing I want to plug is Ravi-lutions's column from last issue. If you didn't read it, get a hold of a copy and check it out. It's the best thing I've seen of his writing. The discussion of Affirmative Action he puts out there is pretty amazing. Asking the question of the folks who brought forth the lawsuit against the Big Blue why they didn't sue the white kids who had lower scores than they did is an EXCELLENT question that really get to the heart of the matter.

Listen to Rain Like The Sound Of Trains. Listen to them a lot. Then, listen to Sevens. Then listen to Rain Like The Sound Of Trains again... and again. It will probably change your life for the better. I know it makes my days better.

Shakespeare, RLT/SOT, Lit theory... yeah! Summer '03 ROCKS! Viva Somerset, Kentucky. Up the Mad City Punx. Research War Tax Resistance. I'd love to get anybody's take on that. It's part of the phone bill, you know.

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Yours in peace, "not for one magical day" but for life.

XerixX

XXX

indeed

Casey Boland

This time I offer you a triptych based on location.
Part 1: Tokyo

I stared at the family wearing white masks. You know, those surgical ones that kids used to wear to shows long ago to display their antipathy for the smokers amongst the crowd. These people were not straightedge, well, I guess they could've been. Yet I think it is safe to assume that they feared the SARS. Remember, SARS? It was all the rage during the early part of spring. And here I was, early April, neck deep in ominous warnings about the SARS. And in Japan! Wasn't this place allegedly infested with the deadly virus claiming thousands by the second??? No, that was up north in China. Yet the fear apparently gripped this Asian country. I thought of my mom before we left: "Here," she stated, handing myself

and two of my band mates such surgical masks. "So you don't get SARS!" We politely chuckled and left the masks on the table, a move that left me with a twinge of guilt because, c'mon, this was mom, and I was effectively disrespecting her clearly serious attempt to stave off death for her son and his band associates.

But that was all behind us now as we sat cooped up in a small bus. It transported us to the airport from the airplane. See, at Narita Airport, they didn't park the jets right next to the tube walkway that allows you to scamper on into the airport proper. No, here, you walk down the steps like you are the Beatles and catch a bus. That is, if those steps weren't enclosed in some strange sheathing blocking out the outside world.

My back ached and head felt worse. The plane experience lasted some twelve hours, the longest I'd ever been on such craft. We flew from JFK Airport on Long Island all the way to Narita just outside Tokyo. Some thought it implausible, damn near crazy: to fly such a distance without making a connection or at least stopping for some fuel. Yet it proved possible, just like at Kitty Hawk with the Wright Brothers a century before. The miracle of flight never ceases to amaze.

I couldn't stop soaking in the sky past the window, the funny little cargo cars, the people. This was Japan. We were nearly 7,000 miles from home on the other side of the world and for what? For punk fucking rock, man. You can't beat that. Especially when punk rock has paid for your plane fare. Let us take a minute to salute the Kids.

Already I detected a sufficient difference in overall style. The youth donned the hippest of couture. No doubt, one fellow clutching a bag of records boasted some digs straight outta the Lower East Side. Yet perhaps this was the locus of such fashion. And if it wasn't, they wore it like they meant it. I did not fit in, no, not with ripped jeans, messy unwashed hair, though a fresh pair of Vans sneakers (and this is not an endorsement of said footwear since the Vans corporation has flexed its muscles in this era of globalization and moved its factories to China. Cheaper labor = higher profits, duh).

As we entered the airport, I felt weary with amazement and sleeplessness. Indeed, I caught nary a wink during the flight. So by east coast US time, it was now somewhere around five in the AM. Some more soporific-defying punkers and fellow bohemians may boast an all-nighter lifestyle. I, sadly, am not a doyen of such an existence. So the sleepiness tugged at my eyelids as I attempted to navigate my way through the throng of fellow airport-goers. It didn't help that I lugged three, count 'em, three bags. This included a smaller-size shoulder bag for journals and periodicals, not to mention vital snacks and writing implements. Then we had a bag that held my trusty, newly purchased sleeping bag and a pillow (confiscated from the plane). And then we had the monster, an immense bag that could've easily fit a few small stowaways. This, from one whom prided himself on packing light and opting for the essentials. In this case, the essentials meant wardrobes for everyday of the trip. O.K., not a different pair of pants—I only brought three pairs of jeans. Yeah, "only." And let us remember the prerequisite food items. I'd been fed a healthy portion of horror stories on how un-vegan friendly

this country was. In preparation for lean times, I packed a galaxy of Clif Bars, Peanut Chews, Luna Bars, trail mix, pretzels, some soy milks and of course, a stack of Emer'gen-Cs. Yes, I was ready for nuclear holocaust.

After passing through customs (a cinch, though myself and my party ran into some minor disturbance over the unforeseen question: "What is the name and address of the person you are staying with?" We could proffer a first name. And not much else. Fortunately, my interrogator was polite and accepted a surname of their devise, though some of my band members were not so lucky). Then we retrieved our luggage. For the band members out there who have been privileged enough to journey via plane to other locales, they can surely attest to the nail-biting stress-fueled moments of trying to collect musical instruments from baggage claim. We'd heard the worst-guitars being lost or destroyed, drum pieces confiscated on suspicion of weapons, etc. etc. We fared fine in this department: every parcel was accounted for.

Then it became the next gauntlet: finding our host and touring partners. Perhaps they'd be holding up a sign of our band name. Probably not.

We almost immediately found our party, sans sign. Five haggard Virginians and three smiling Japanese. This group consisted of the US band we'd be touring with, two members of the Japanese band who'd be chaperoning it all, and the wife of our host and vocalist of that Japanese band.

Then things got hazy as we piled into the van and I swam in and out of consciousness. Somewhere in there was said van ride, with the scenery of Tokyo flying by, all miles and miles of it. I vaguely remember the sun crashing into the sea, loud chatter and laughing, the dizzying maze that was the many twists and turns through Yokohama on the way to Tetsu's house (he being singer of the Japanese band and our host). Maybe it was all a dream. But I do remember dragging myself out of the van and coercing the body to lift the heavy limbs into the convenience store, revealing that yes, indeed, I was going to starve while in Japan. Soon after we retired to the band suite in Tetsu's house, which I should mention, included a metal factory. Guess where the band suite rested? Right above the machines. All of us piled into the one room to consume the maniacal Japanese TV and Susan's (Tetsu's wife) unbelievably tasty vegan food. And she claimed she was still learning... and then arrived gorgeous sleep, only to be truncated by drunk Virginians and the sound of metal being shredded, molded, wrought early the next morning.

For the remainder of my first 24 hours in Japan, I refer to my trusty notebook scribbling that recounts the adventure succinctly:

"Back aches like lightening bolts on rooftops. Tire but not enough to sleep on. Ate delicious grub cooked by Susan. They say it's vegan but I have my doubts. Twenty-seven hours in Japan and I can't absorb it all. Tokyo is like a real-life Japanimation video—all crazy, dizzying colors, all loud, vibrant and alive in ways no city in America can ever be. We explored Tokyo briefly. It is a strange form of sane madness. There is order in this chaos. We squished into the subway. We quickly walked within massive

crowds of so many faces I will never see again. I almost got arrested by not correctly using public transportation. Well, not even close. But the plastic gates tried to close on me as I bumrushed the show. Nobody told me I had to retrieve my ticket on the other side after I deposited it in the slot. And the show. Lots of kids packed into the club. Very pro, with PA, lights, rigid schedule. That seems to be routine here. None of that basement/VFW hall nonsense here. Then the rain started falling. Now it is cold and wet and shall remain that way the entire time we are here. Twenty-seven hours in Japan and all I can say is 'konichiwa,' 'aragato' and 'sumimasen.' Can I say them correctly? I do not know. And no one warned us about the bathrooms. Most do not have your Western-style seat. No, here you squat. Or at least that's what the Japanese facilities seem to demand. I was fortunate enough to try out this technique at the club and let me tell you, the Japanese must boast the leg muscles of a track runner."

More of this is extrapolated upon in the forthcoming *I Defy* #15.

Part 2: Middle East

Before the dust had a chance to settle over Iraq after Operation Iraqi Freedom (Orwell must be twisting and turning in his grave from laughter over such twists of phrase), Bush and his cronies began crowing about some ominous-sounding plan called the Road Map for Peace. Now, you or I would immediately conjecture that Bush and company desire no plans for peace. For if there is peace, there is no war, and when you look at the budget, you see overwhelming proceeds going straight into the coffers of defense contractors. And though defense would ordinarily mean just that, in this world every word means its opposite: Defense means offense, liberty means oppression, peace means war, free elections means elections won by the highest bidder.

So this Road Map has garnered prime attention since the "allied victory" in the "war" with Iraq. The US, UN, European Union and Russia have sponsored it, though Bush appears the main proponent. The road map essentially seeks to end the seemingly eternal conflict between Palestinians and Israelis. The highlights of the plan are the eventual creation of a Palestinian state, Israeli commitment to dismantling settlements and relinquishing control of some territories to the Palestinians and an overall end to the violence that has ravaged the region since the inception of Israel in 1948.

Considering the lives lost on both sides, who can argue with a plan for peace? A cursory glance at the proposal leaves little room for contention. Israelis and Palestinians make concessions for a peaceful resolution to violence.

Yet upon deeper analysis, the road map offers little more than the failed peace attempts that lay littered like so much road kill on the past paths to have led to this one. The most significant issues are not mentioned or left open for decision at a later date. Issues that are dealt with still-evade a consensual approach to solving the problem. And we have to ask, why does Bush push so ardently for the road map, especially considering his near-allergic reaction to anything having to do with foreign policy when he first ascended his throne.

Let's look at this a bit more skeptically

shall we?

According to international law, Israel must vacate all of East Jerusalem, West Bank, the Gaza Strip and all settlements. In regards to the Gaza Strip, Israel has begun to pull out military forces and hand over some control to Palestinian security forces in accordance with the recently declared cease-fire. Since this cease-fire was announced a week before my writing, the ramifications and results of it remain to be seen. Yet it appears Israel is taking steps to placate the Bush-led road map stipulations. Still, some claim that Israel still wields the power in the Gaza Strip and Bethlehem, where just yesterday the news announced Israeli military departure.

The critics point to Israel maintaining control of all roadways and regions outside both areas. One Palestinian government employee, Sharif Salem, was quoted by Reuters as claiming, "This withdrawal is cosmetic and theatrical because we are still living in a prison if we cannot move from one place to another."

The settlements are another story. Sharon agreed to dismantle nearly 100; so far about a dozen have been nixed and those were mostly uninhabited outposts. The road map orders the cessation of all settlement construction. Yet the settlements continue to be built, with ebullient encouragement from Israeli authorities including Sharon. As Chris McGreal reports in the June 30, 2003 edition of *The Guardian*, "Mr. Sharon underscored doubts that he is not serious about removing Jewish 'outposts' and other settlements in the occupied territories by telling settlers to carry on building." In reference to mass media broadcast of confrontation between settlers and Israeli Defense Forces, Uri Avnery writes in *Gush Shalom*, "The conclusion is self-evident, both in Israel and throughout the world: If such a tumultuous battle takes place for a tiny outpost inhabited by hardly a dozen people, how can one expect Sharon to remove 90 outposts, as promised in the Road Map?" He continues, "If things look like that when he has to remove a handful of tents and one small stone building—how can one even dream of evacuating real settlements, where dozens, hundreds, or even thousands of families are living?"

Let us remember that the settlements are built on territory seized from Palestinians in wars since 1967, and often upon demolished Palestinian homes. Another major issue not resolved in the road map is the Israeli demolitions. Consider for instance the murder of Rachel Corrie. An American activist protesting the bulldozing of Palestinian homes, she was crushed by a bulldozer while attempting to stop the destruction of a Palestinian house.

Then we have the thorny issue of the right of return for Palestinian refugees. Sharon vehemently opposes this, and for not-so-concealed reasons: some four million refugees could seek their right to return. Were this to occur, the demographics of Israel would change with the Palestinians outnumbering Israelis. The road map leaves this unresolved.

A primary issue addressed by the road map is security. Yet one must ask, security for whom? By whom? The road map talks mostly in terms of Israeli security, of ending violence visited upon Israelis, of neutering a war on terror as waged by Palestinian militants. In fact, some

critics contend that the main flaw of the road map is its emphasis on security. Jonathan Cook, elaborating on the subject in *Al Ahram*, explains: "The word [security], it was made clear in the Aqaba speeches [referring to the historic meeting between Sharon and Palestinian PM Mahmoud Abbas, or Abu Mazen], is shorthand for Israel's own interpretation of what constitutes its security, rather than the balanced idea of jointly binding security guarantees to prevent violence directed at either Israelis or Palestinians." The Palestinian leadership is required to stop all violence emanating from within its domain, though as Cook points out, this belies the vast differences of opinion among Palestinian groups as to the purpose of such violence and the appropriate means of "resistance to 36 years of illegal and brutal occupation." Keep in mind that Palestinians are not a homogenous people, and their militant groups are far from sharing the same mindset. Hamas began during the first intifada and opposes a two-state solution. Fatah, the biggest group in the PLO Palestinian Liberation Organization, is mostly secular. Fatah includes the militia Al-Aqsa Martyrs Brigades. Each group rarely acts in concert.

The past few weeks have seen monumental occurrences in the ongoing events in the Middle East: Sharon finally referring to Israeli actions as an "occupation," Sharon meeting with Abu Mazen, Israel beginning at the very least a nominal dismantling of minor settlements, the brand new cease-fire and the putative Israeli pull-out from Gaza and other territories, as well as the agreement by the three main militant players of Palestine to stop all attacks on Israeli targets for three months. Some of the roadblocks and checkpoints are easing restrictions, which is pivotal for the betterment of Palestinian society (workers gaining access to Israel, the sick gaining access to doctors and hospitals, an end to the humiliation that often occurs at these sites). These are fairly startling achievements. Yet few involved in such matters think it will end in a peace for both sides. Despite the pressure being placed by Bush and Condoleezza Rice, the tension still simmers.

The road map doesn't stand a chance if it ignores the fact that the intifadas were initiated in response to Israeli occupation. Many argue that the road map seeks mostly to end the second intifada begun in September 2000, and maintain business as usual for Israel. As Toufic Haddad avers in an interview appearing in the *Socialist Worker*: "The road map is an attempt to return to the old model....It is designed to punish Palestinians for daring to break the mold of the conflict—an endless process, whose temporariness has become a form of permanence, a treadmill where the weak party impotently runs around calling for a genuine implementation that can never be, owing to the balance of forces against it."

Security must be considered and implemented for the benefit of Israelis and Palestinians, not one at the expense of the other.

One must wonder why Bush has taken this sudden interest in peaceful conflict resolution given his past penchant for quick-draw cowboy justice Texas-style. Maybe he feels the need to balance his war achievements with peaceful ones, attain the best of both worlds. That would be quite

the PR coup d'état, no? Yet we cannot dismiss how resolving the conflict would look to other Middle East nations, not to mention the rest of the world. Because really, and this is being cynical to the max, a peace achieved through the sponsorship of the Bush administration can only mean the continued oppression of Palestinians. So let's see, that means Iraq, then Palestine, who's next? Iran? Syria? But what this could come down to is good old-fashioned electioneering. The 2004 Big One is coming. The economy looks like its headed further south. So Bush needs something to boost those ratings. It's politics. Or maybe I'm being too hard on the guy.

A solution to the violence occurring between Israel and the Palestinians must include a concrete commitment to Palestinian statehood, withdrawal to at least the pre-1967 borders and the right of return for Palestinian refugees. That's a very meager beginning, and an Andes-sized mountain range of obstacles stands in the way. Israeli settlers are not about to cede their land. Many Palestinian militants won't be satisfied until Israel is destroyed. Pleasing everyone may not be an option. But the road map certainly doesn't seek to do that. Answers? Check out these links for more information or at least better news coverage than what you get in the US:

www.guardian.co.uk

www.zmag.org/weluser.htm

www.bitterlemons.org

www.fair.org

The Other Israel, edited by Roane Carey and Jonathan Shainin. Published by The New Press, 2002.

Want a biased explanation for the root cause of the strife? A quote from Yitzhak Laor, an Israeli university professor and writer begins to explain better than I can: "What has the war between us and the Palestinians been about? About the Israeli attempt to slice what's left of Palestine into four cantons, by building 'separation roads,' new settlements, and checkpoints. The rest is killing, terror, curfew, house demolitions, and propaganda. Palestinian children live in fear and despair, their parents humiliated in front of them. Palestinian society is being dismantled, and public opinion in the west blames the victims—always the easiest way to face the horror. I know: My father was a German Jew."

Part 3: Hardcore

Shit, who am I to take up so much space? Well, like any good punk rock song, we'll keep it short.

As the two of you who read this may notice, I write about my band a lot. So here is something else inspired by an experience with the band. We were offered a slot on a major show. Nothing special or extraordinary about that. Under suspicion that the event would be sponsored by a giant alcohol company, we declined. Not that anyone in the band expressed an antipathy for alcohol. It was the fact that said company is a vehement supporter of all things right-wing and, well, not cool. Upon further investigation, our vocalist determined that the event was not actually sponsored by the alleged alcohol corporation. The show promoter's reply to our committed singer was far from sympathetic to his/our concerns. They lambasted us evidently simple-minded punks for ruining their attempts

at doing great things, like bringing in top-dollar indie acts and left-wing celebrity speakers.

I cannot entirely disagree with their argument. So I ask all of you: should sponsorship play any role in independent music, art, politics, what have you? Should we take money from the Man and do with it what we want? Or could we? Doesn't such sponsorship come with strings attached? Does it somehow delegitimize what we do?

For me, it's simple: refuse all corporate meddling in my affairs. That's my affairs, not yours. This is why I'm not sending my resume to *Time Magazine* or trying to get my band on RCA Records.

Tell me what you think.

Write a Dear *HeartattaCk* letter, or me directly.

And as a parting shot, I implore you: go out and get Greg Palast's book *The Best Democracy Money Can Buy*. I am 70 pages into it and enthralled and incensed. The first chapter essentially proves how Bush stole the 2000 election (or had it stolen for him by his brother). The author backs up his reporting with confessions, stats, "confidential" memos and more. You need to read this. Every American needs to read this. And the 2004 election is right around the corner...

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Mike Arria

The one and a half years I spent at college were notable for only two reasons...

1) My philosophy professor told the class a story about attending a rap concert during the early '90s that was headlined by Public Enemy. He almost got trampled to death by a multitude of shrieking teenage girls when opener Heavy D threw a handful of roses to the crowd and they all landed in his general vicinity. "All I could think was—Heavy D has just ended my life... then I blacked out."

2) The class preceding my philosophy class was taught by a woman whose daughter was a regular character on *Buffy the Vampire Slayer*; a terrific show. Sometimes, if I got to class early, her class would still be in the process of leaving the room. I would sit in the front and attempt to eavesdrop on her conversations with students, thinking maybe I could overhear some juicy gossip pertaining to the future direction of the show. No such luck—all I ever heard was kids whining about study guides and asking to retake quizzes. She'd leave the room and the bald fellow who was almost involuntarily murdered by the guy who sang "Now That We Found Love" would drift in. He would start squawking about Spinoza and I would sip my coffee; dejected.

I was visiting a former girlfriend in at a different college last year when one of her new, hip, cappuccino-drinking, post-suburban friends declared in a serious tone, with no hint of irony, that *Buffy* was a good show because it contained a number of social metaphors.

I have since heard that *Buffy* is actually loaded with metaphors yanked directly from the *Bible* but I couldn't care less. My opinion is this:

when you have a show that is about a girl who kills vampires, there isn't any room for metaphors. Shows like *Buffy* aren't supposed to say anything beyond, "I will entertain you for an hour." I stopped paying even minimal attention to *The Simpsons* when every episode started featuring a moral message.

It's a slippery slope: you start seeking out metaphors in shows about demons, looking for life lessons in cartoons, and, next thing you know, you're going to Urban Outfitters and paying \$25 for a shirt emblazoned with a picture of Lenin's face. Pop is pop. It can be enjoyable but it certainly has nothing to do with social issues, moral messages, or politics. When I watch television programs, go to Red Sox games, or listen to Corrosion of Conformity—it has absolutely no connection to my convictions or opinions on life.

Some theorists would argue otherwise. In fact, people frequently argue that a link between pop and politics is not just apparent but completely necessary. In 1970 Jerry Rubin wrote, "You can't be a revolutionary today without a television set—it's as important as a gun!"

The fact Rubin sold-out and became a Reaganite makes it easier for me to dismiss his perplexing proclamation and rather embrace the one extended by Billy Bragg, (and later repeated by Dillinger 4) "Mixing pop and politics—I don't see what the use is."

When I first heard about Jerry Springer's potential senate campaign, I wrote it off as a cynical attempt to ignore Bragg's observation. I was less skeptical about Jesse Ventura becoming governor of Minnesota, although in retrospect I think that had more to do with my lifelong admiration for professional wrestling and the fact Ventura penned a book titled, *I Ain't Got Time To Bleed*. I have actually been insisting for years that Jerry Springer is just what the Left needs—who else can bring together minorities, homosexuals, and poor whites and have the middle-class pay attention? I was only half-joking but I didn't expect anyone to take the concept seriously, much less Springer himself.

Springer's a former mayor but that was before he started hosting the show that many Americans probably directly credit with obliterating the ethical, Christian component of our youth. In other words, the Right is going to have an absolute field day with this thing, if it pans out. Democrats aren't thrilled either; on *Crossfire* a few months back Senate Majority Leader Tom Daschle said, "Springer wouldn't be my first choice for Senate. I understand he was a mayor at one point, but I think we can do a lot better than that."

OK, maybe Daschle is right. However, the immediate dismissal of Springer as a candidate is, at the very least, a tad self-righteous. Springer's show isn't any more outrageous than what transpires in this country politically. I doubt even the most sexually disturbing episodes of the show sink to the level of Senator Rick Santorum who, while defending a Texas law prohibiting sodomy, compared gay sex to sex with animals and concluded that if people are allowed to have consensual sex in the privacy of their own homes, it would probably lead to incest and adultery. Sure, the show is packed with stuff that would probably make the average citizen a little sick but

it's no less nauseating than the fact the White House recently edited an EPA report on the status of the environment and completely eliminated any references to numerous studies that demonstrate the fact global warming is, at least, partly caused by high concentrations of smokestack and tailpipe emissions.

Another charge that will be brought against Springer if he doesn't decide to ditch his campaign is the issue of whether or not he's qualified enough to talk about tax cuts or social security. I completely agree with people like Bill O'Reilly and Joe Scarborough on this issue—Jerry Springer, Michael Moore and Jeannine Garofolo have absolutely no credentials to talk about economics, guns, or war with Iraq. However, they fail to point out that they don't either. Neither do I. Neither do you.

The fact that no one has the necessary authorization to talk about political and social issues is more liberating than it is limiting. These issues are not enigmatic structures that can only be comprehended by an elite, intellectual class. On the contrary, we are fortunate enough to live in a fairly free society and, despite the fact the mainstream media barely ever does anything that is even slightly commendable, we still have the Freedom of Information Act, independent presses, libraries, etc. Foreign affairs are more simplistic than most people imagine. Living in a free society also allows us to actually do something about what goes on here, a distinguished privilege that many people in the world don't share.

You can alternate between pop and politics without mixing them. Resistance isn't formulated by what the bands you like sing about or what 'zines clutter your floor; it takes shape based on what you say and do. You don't have to argue about your favorite Tarantino movie or which Fugazi album is the best for the rest of your life. There's more out there.

Final Thought(s): I was initially distressed about the fact *Buffy* went off the air recently, however, its departure correlated nicely with the release of season 4 on DVD. Don't be tempted by that *Angel* nonsense. It's just not the same.

—I don't think I have ever seen an entire episode of the Jerry Springer show although my friend Cammy tells me that the GG Allin episode is immensely entertaining. I have seen the Jello Biafra/Tipper Gore *Oprah* episode and it was fairly amusing.

—I don't understand why O'Reilly and Scarborough are so upset about Danny Glover dissing Bush and saying a couple pleasant things about Cuba. *Operation Dumbo Drop* is a much more deplorable issue.

—I should probably point out that my assertion about libraries being a relevant aspect of this country is a little misleading. Actually, under Section 215 of the Patriot Act, the FBI can seek an order "for any tangible things (including books, records, papers, and documents and other items) for an investigation against international terrorism or clandestine intelligence activities." I'm not sure if they're referring exclusively to written records but I'd stick my vinyl copy of the last Propagandhi album somewhere safe, just to be careful.

—I watch *Scarborough Country* much more than I should, if only for the mystifying lines

he signs off with. "Until next time, remember freedom isn't free unless you live in France." Jigga what?

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Going To Places That Scare Me: Personal Reflections On Challenging Male Supremacy
Part I: "How can I be sexist? I'm an anarchist!"

"What do you mean I'm sexist?" I was shocked. I wasn't a jock, I didn't hate women, I wasn't an evil person. "But how can I be a sexist, I'm an anarchist?" I was anxious, nervous, and my defenses were up. I believed in liberation, for fighting against capitalism and the state. There were those who defended and benefited from injustice and then there's us, right? I was 19 and it was 1993, four years after I got into politics.

Nilou, holding my hand, patiently explained, "I'm not saying you're an evil person, I'm saying that you're sexist and sexism happens in a lot of subtle and blatant ways. You cut me off when I'm talking. You pay more attention to what men say. The other day when I was sitting at the coffee shop with you and Mike, it was like the two of you were having a conversation and I was just there to watch. I tried to jump in and say something, but you both just looked at me and then went back to *your* conversation. Men in the group make eye contact with each other and act like women aren't even there. The study group has become a forum for men in the group to go on and on about this book and that book, like they know everything and just need to teach the rest of us. For a long time I thought maybe it was just me, maybe what I had to say wasn't as useful or exciting. Maybe I needed to change my approach, maybe I was just overreacting, maybe it's just in my head and I need to get over it. But then I saw how the same thing was happening to other women in the group, over and over again. I'm not blaming you for all of this, but you're a big part of this group and you're part of this dynamic."

This conversation changed my life and its challenge is one I continue to struggle with in this essay.

This is an essay for other white, middle class, raised male who identify themselves as male, left/anarchist organizers struggling to build movements for liberation. I want to focus on my own experience of dealing with issues of sexism and anti-sexism from an emotional and psychological centered perspective. I'm choosing this focus because it is personally challenging, it has proved effective in working with men against sexism and because of consistent feedback from women who I organize with not to ignore these aspects of the work. Rona Fernandez of the Youth Empowerment Center in Oakland writes, "Encourage men/gender privileged folks to examine the role of emotions (or lack thereof) in their experience of privilege. I'm saying this because I think men/gender privileged folks also suffer under the system of patriarchy and one of

the most dehumanizing ways they suffer is in their inability/difficulty in expressing feelings." Clare Bayard of Anti-Racism for Global Justice puts it pointedly in addressing gender privileged activist men, "It took years of study and hard work to develop your political analysis, why do you think emotional understanding should just come to you, it requires work as well."

This essay looks to the leadership of women, women of color in particular, who write about and organize against patriarchy in society and sexism in the movement. The work of Barbara Smith, Gloria Anzaldua, Ella Baker, Patricia Hill Collins, Elizabeth 'Betita' Martinez, Bell Hooks, and so many others who provide the political foundations, visions and strategies for the work gender privileged white men need to do. Additionally, there are more and more gender privileged men in the movement working to challenge male supremacy. There are thousands of us who recognize that patriarchy exists, that we have privileges as a result, that sexism undermines movement, that women, transgendered folks and genderqueer people have explained it over and over again and said "you all need to talk with each other, challenge each other and figure out what you're all going to do." And yet there are far more white men in the movement who agree sexism exists in society, perhaps in the movement, but deny their personal involvement in it.

Lisa Sousa, who is part of the San Francisco Independent Media Center and AK Press, told me that in recent discussions she's had in groups about sexism and gender, she's heard the following responses from men: "we are all oppressed," "we should be talking about class," "you are just using gender as a way to attack such and such." When she raised the issue that women leave the majority male group soon after joining, the responses included: "men leave our group too, women are not leaving more, people leave it's a fact in volunteer organizations," "we just need to recruit more women, if women leave, there's more where they came from."

These comments are so familiar and while it is tempting to distance myself from the men who made them, it's important that I remember when I made those comments. As a person who believes in movement building and collective liberation, it's important for me to connect with the people I'm organizing with. As a person with privilege organizing others with privilege, that means learning to love myself enough to be able to see myself in people who I would much rather denounce and distance myself from. It also means being honest about my own experiences.

When I think back to that conversation with Nilou and her explaining how sexism operated, I remember trying not to shutdown and I tried to listen. The word "but" repeated over and over again in my mind, followed by "it was a misunderstanding, I didn't mean it that way, I didn't know you felt like that, I wasn't trying to do that, I would love to see you participate more, I don't understand, no one said they didn't want to hear what you have to say, we all believe in equality, I love you and would never do anything to hurt you, it was circumstances not sexism, I don't know what to do." Looking back ten years later, it's amazing to me how often that same list

of "buts" comes running to mind. I'm more like those "other" men that I'd like to admit.

Nilou spent hours and hours talking with me about sexism. It was tremendously difficult. My politics were shaped by a clearly defined dualistic framework of good and bad. If it was true that I was sexist, then my previous sense of self was in question and my framework needed to shift. Looking back, this was a profoundly important moment in my growth, at the time it felt like shit.

Two weeks later, at our anarchist study group meeting, Nilou raised her hand. "Sexism is happening in this group." She listed the examples she had told me. The defensive reaction that I experienced was now amplified by the 5 other men in the room. Other women started speaking up. They too had experienced these dynamics and they were tired of taking it. The men were shocked and defensive; we began listing all the reasons why claims of sexism were simply misunderstandings, misperceptions. With genuine sincerity we said, "But we all want revolution."

After the meeting, the woman who had been in the group the longest sat me down. April had been part of the United Anarchist Front for well over a year and she too gave me example after example of sexist behavior. Men in the group didn't trust her to handle responsibilities, even if they were newer. She wasn't looked to for information about the group, nor were her opinions asked for on political questions. Others joined our conversation and men continued to challenge the assertion of sexism. April put forward an example that she had just clearly explained to me and men denied it as a misunderstanding. A few minutes later, I restated the exact same example given by April and this time it was met with begrudging agreement from other men that perhaps in this case it was sexist. April called it out immediately, I hadn't even fully realized what happened. I looked at April as she broke it down. April's words coming from my mouth were heard and taken seriously. There it is. I didn't really want to believe that sexism was happening, but now I saw it. I felt horrible, like a kick to the stomach. Nilou and April desperately trying to get us to agree that there was a problem. How could this be happening when I hadn't intended it to? I was scared to say anything.

Two months later, I was sitting in a men's caucus silently. We didn't know what to talk about. More specifically, we were scared, nervous, dismissive, and didn't put energy into creating a useful discussion about sexism. Nilou and April had suggested we spend a day talking about sexism and we'd start with caucuses. "What are the women talking about," we asked ourselves. When the group re-united the discussion quickly turned into women defending themselves, defending their understandings of their own experiences. I felt horrible and struggled to believe what I was hearing. I felt completely clueless about how to move in a useful way. Several people of all genders left early in tears, disillusioned and overwhelmed by powerlessness. My Mom had observed part of our discussion and asked to speak. "You're all taking on enormous issues and these issues are hard. It makes me happy to see you all at such young ages seriously talk about it. It shows that you really believe in

what you're fighting for and it's a conversation that doesn't happen in one day." I could feel the heaviness in the room as we looked at each other, many with tears in their eyes. It was clear that challenging sexism was far more than learning how to make eye contact with women in group discussions, it was challenging a system of power that operates on the political, economic, social, cultural, psychological level and my internalized superiority was but the tip of an iceberg built on exploitation and oppression.

Part II: "What historical class am I in?"

"Do you know what class you're in?" Being a white, middle class, male taking Women's Studies and Ethnic Studies classes for all seven years that I was in school, I was asked that question a lot. In a Black Women's history class, someone offered to help me figure out where I needed to go. I understood why people asked me and I understood that the question wasn't just about class as in a room, but class as in social category in a white supremacist, patriarchal, heterosexist, capitalist society hell bent on maintaining control. I knew what class I was coming from and I knew that my relationship to Women's Studies and Ethnic Studies was complicated. I knew some people didn't want me in those classes and I knew that my very presence made others feel uncomfortable. And many of the teachers and some of the students told me that they were glad I was there. It helped me see how complex these struggles are and that there aren't easy answers.

I went to community college for four years and then San Francisco State for three. The majority of my teachers were women and people of color. I had grown up in a generally segregated community and had few role models, authority figures, mentors or teachers who were people of color. What I read and studied in college—women of color feminism, Black liberation struggle, Chicano/a history, colonialism from the perspective of American Indian history, labor history and organizing, queer theory, anti-racism from the perspective of immigrant and refugee women—had a profound impact on me. However, having people of color and women of color in particular grade me, instruct me and guide me was incredibly important to my development on psychological levels that I wasn't necessarily aware of at the time. Having people of color and women with progressive/left/radical politics leading my educational development was a subversive shifting of the power relationships that wasn't mentioned on the syllabus but was central to my studies. Learning in majority women and people of color settings also had a deep impact, because it was the first time that I had ever been in situations where I was a numerical minority on the basis of race or gender. Suddenly race and gender weren't just issues amongst many, they were central aspects of how others experienced, viewed and understood the world. The question I sometimes thought silently to myself, "why do you always have to talk about race and gender," was flipped on its head; "how can you not think about race and gender all the time?"

Over time I developed a strategy for school. I'd stay pretty quiet for the first month or so of class, pushing myself to really listen. In the first week of class I'd say something to clearly identify myself as opposed to white supremacy

and patriarchy (sometimes capitalism) as systems of oppressions that I benefit from, so people knew where I was coming from. This was generally met with shock, excitement and a sign of relief. I participated in dialogue more as I tried to develop trust through listening and being open to the information, histories and stories. While this strategy incorporated anti-sexist goals, it was also about presenting myself in a certain way.

The other part of the strategy was to participate and raise questions and other perspectives in my Western Civics, Political Science and other white, male dominated classes. People of color and women I worked with were clear that this was something they felt I had a responsibility to do. "They expect it from us and dismiss us as angry, emotional, stuck in victim mode. You need to use your privilege to get heard by white people and men." The goal wasn't to necessarily change the perspective of the professor but to open up space for critical dialogue about race, class and gender with the other students who were mostly white and often mostly male. This was extremely useful learning as well, because frequently I came across as cold, angry, self-righteous or unsure of myself, none of which were particularly helpful. If my goal is to yell at men and white people to alleviate my own guilt and shame for being white and male, then perhaps that's a useful tactic. If my goal is to actually work with folks to embrace anti-racism and feminism, then I needed to be more complex and real with myself.

I grew up believing that I was a lone individual on a linear path of progression with no past. History was a set of dates and events that, while interesting to learn, had little or no relationship to my life. I was just a person, doing my own thing. Then I started to learn that being white, male, middle class, able-bodied, mostly heterosexual and a citizen of the United States meant that not only did I have privileges, but that I was rooted in history. I was a part of social categories—white, male, hetero, middle class. These are all groups that have history and are shaped by history. Part of being in those groups means being deemed normal, the standard which all others are judged. My images of just being "my own person" were now joined by images of slave ships, indigenous communities burned to the ground, families destroyed, violence against women, white ruling class men using white poor men to colonize white women, peoples of color, and the Earth.

I remember sitting in an African American women's history class, one of two white people, one of two men, the other 15 people Black women and I'm the only white man. We were studying slavery, Ida B. Wells' anti-lynching campaign and the systematic raping of enslaved African women by white male slave owners—millions of rapes, sanctioned and protected by law. Simultaneously hundreds of Black men were lynched by white men who claimed to be protecting white women from Black male rapists. I sat there with my head down and I could feel history in my nauseated stomach and in my eyes filling with tears. Who were those white men and how did they feel about themselves? I was scared to look into the faces of the Black women in that room. "While there is mixing of races because of love," the professor said, "our people are so

many shades of Black because of generation after generation of institutionalized rape." Who am I and how do I feel about myself?

Part III: This struggle is my struggle

"I haven't the faintest notion what possible revolutionary role white heterosexual men could fulfill, since they are the very embodiment of reactionary-vested-interest-power." —Robin Morgan from the introduction of Sisterhood is Powerful

"Face your fear/ the fear is you/ you cannot run/ you cannot hide/ the fear is you/ in the end, what have you done/ can it be true that the damage you bring is greater than the good you make/ face your fear/ embrace your fear/ the pain inside is the truth inside/ let it out/ let it out/ when the socialization is gone/ what is left/ the fear is more real than the hope you create/ where will you go/ what will you do/ let it all go cuz it's already you/ can I move forward/ can I move forward/ open it all up/ you know it's all true/ the hope is you." —white boy emo-hardcore band that plays in my imagination

I have and do go through periods of hating myself, feeling guilty, afraid. I know in my heart that I had a role in liberation struggle and I know through practice that there was useful work that I could do, but still the question haunts me, "Am I just fooling myself?" That is, am I fooling myself to believe that I am more useful then problematic. To be clear, I think Robin Morgan's quote is important to struggle with. I grew up believing that I was entitled to everything. I could go anywhere and do anything and wherever I went I would be wanted/needed. Patriarchy and heterosexism also taught me, in subtle and blatant ways, that I was entitled to women's bodies, that I was entitled to take up space and put my ideas and thoughts out there whenever I wanted to, without consideration for others. This is a very different process of socialization than most other people in this society who are told to shut up, keep it to themselves, hide who they really are, get out of the way and to never forget how lucky they are to be allowed here to begin with. I think it's healthy to not assume you're always needed, to learn to share space and power and to work with others to realize the role that you in fact can and should play. What is unhealthy is how rare it is for gender privileged men to talk with each other about these issues and support each other through the process.

Laura Close, an organizer with Students for Unity in Portland, discussed this in her essay, "Men in the Movement." She writes, "Every day young men wake up and decide to get involved in activism. Often they encounter language and discussions about their male privilege that alienate and silence them without anyone actually supporting them to decolonize their minds. Consider what it would be like for ally men to take our younger/newer guys out to coffee and talk about his own experiences as a guy in the movement. Talk about what you've learned! Consider what it would mean for men to cheer on other men who are making progress towards becoming allies." She put out a challenge for men to mentor other men engaging in anti-sexist work.

I knew she was right, but the idea of really doing it made me nervous. Sure, I had plenty of close gender privileged friends, but to make a political commitment to develop

relationships with other men and open up with them about my own struggles with sexism seemed terrifying. Terrifying because I could handle denouncing patriarchy and calling out other men from time to time, but to be honest about my own sexism, to connect political analysis/practice to my own emotional/psychological process, to be vulnerable?

Pause. Vulnerable to what? Remember when I said that in Women's Studies classes I would identify myself as opposed to patriarchy, white supremacy, and sometimes capitalism? The level of consciousness of, let alone to political commitment to, feminism amongst most gender privileged men in college was so low that just reading one feminist book and saying "I recognize that sexism exists" meant I was way advanced. While the level of consciousness and commitment is higher in activist circles, it's not that much higher and frankly, if you admit you have privilege, damn, you can just call it quits and be more advanced than most other men in the movement. I have had two major struggles going on most of my political life—genuinely wanting to be down for the cause and feeling a deep level of fear that I wasn't coming anywhere close to that commitment. It's far easier for me to make declarations against patriarchy in classrooms, political meetings and in writing than it is to practice feminist politics in my personal relationships with friends, family and partners.

What am I afraid to admit? That I struggle everyday to really listen to voices I identify as women's. I know my mind wanders quicker. I know that I take men's opinions more seriously. I know that when I walk into rooms full of activists I instantly scan the room and divide people into hierarchies of status (how long they've been active, what groups they've been part of, what they've written and where it's been published, who are their friends). I position myself against them and feel the most competitive with men. With those I identify as women, the same status hierarchies are tallied, but sexual desirability enters my hetero mindset. What is healthy sexual attraction and desire and how does it relate to and survive my training to systematically sexualize women around me? This gets amplified by the day-to-day reality that this society presents women as voiceless bodies to serve hetero-male desire, we know that. But what does it mean for how I communicate with my partners who are women and who I organize with? How does it translate into how I make love, want love, express love, conceptualize love? I'm not talking about whether or not I go down on my partner or say I love you, I'm talking about whether or not I truly value equality in our relationships over getting off on a regular basis. The fact that my partners have provided far more emotional and financial support than I have for them. I'm talking about having almost never zoned out on what a gender privileged man is saying because I thought about him sexually. I've repeatedly found myself zoned out thinking about sex while listening to women speak who are organizers, leaders, visionaries, my friends, my comrades. I'm all about crushes, healthy sexual desire, and pro-sex politics, that's not what I'm talking about. I'm talking about power, entitlement and women's leadership marginalized by hetero male desire for conquest. I wish I didn't

get defensive on a regular basis, but I do. I get frustrated and shut down conversations about how power operates between my partner and I. I get defensive about how the world interacts with us and how that influences our dynamics. I know that there are times when I say, "okay, I'll think more about it" when really I'm thinking, "leave me alone."

This isn't a confessional so that I will be forgiven. This is an on-going struggle to be honest about how deeply shaped I am by patriarchy and these systems of oppression. Patriarchy tears me up. I have so many fears about whether or not I'm capable of being in healthy loving relationships. Fears about whether or not I can be genuinely honest and connected with myself so that I can then open up and share with others. The scars of patriarchy are on every single person I interact with and when I push myself to see it, to really look and take the time to think about it, I'm filled with sadness and rage. bell hooks, in her book All About Love, writes that love is impossible where the will to dominate exists. Can I genuinely love? I want to believe. I want to believe in a political practice for gendered privileged men forged in opposition to patriarchy. I do believe that as we struggle against oppression, as we practice our commitments, we actualize and express our humanity. There are moments, experiences and events when I see patriarchy challenged by all genders and it shows what we can do. I believe that this is our lives' work and that at its core it's a fight for our lives.

Post Script: We must walk to make the struggle real

While it's necessary to get into the hard emotional and psychological issues, there is also an endless supply of concrete steps we can take to challenge male supremacy.

An organizer working on Palestinian Liberation wrote me saying, "some things gender privileged people can do: offer to take notes in meetings, make phone calls, find meeting locations, do childcare, make copies, and other less glamorous work. Encourage women and gender oppressed people in the group to take on roles men often dominate (e.g. tactical, mc-ing and event, media spokespeople). Ask specific women if they want to do it and explain why you think they would be good (don't tokenize). Pay attention to who you listen to and check yourself on power-tripping."

She is one of hundreds of thousands of women and gender oppressed people who has outlined clear, concrete action steps that people with gender privilege can take to challenge sexism and work for liberation. There is an abundant supply of work to be done. The larger issue for me has been, "what will it take for me to actually do that work, to actually prioritize it and follow through on it?" In addition to men talking with each other as discussed above, we also need to hold each other accountable to follow through. There are a lot of heavy emotional issues that come up in doing this work and it's critical that we help keep each other from getting lost and help each other take concrete steps forward. Asking ourselves, "how does our work support the leadership of women?" "How am I working to share power in my organizing?" "How am I making myself open to hearing feedback from gender oppressed people about my work?" Each

of these questions generates next steps to make it happen. Examining and challenging privilege is a necessary aspect of our work, but it's not enough. Men working with other men to challenge male supremacy is just one of many, many strategies needed to develop women-led, multiracial, anti-racist, feminist, queer and trans liberationist, working class based, anti-capitalist movements for collective liberation. We know that sexism will work to undermine movement building. The question is, what work will we do to help build movement and in the process expand our ability to love ourselves and others.

Much love to the editorial crew on this essay: Clare Bayard, Rachel Luft, J.C. Callender, Nilou Mostoufi, April Sullivan, Elizabeth 'Betita' Martinez, Sharon Martinas, Roxanne Dunbar-Ortiz, Rahula Janowski and Chris Dixon

B. Loewe

The Headline Read 'Let the Madness Begin' and It Wasn't Until I Was on the Train that I Realized It Was the Sports Page

March 17, 2003

The Daily Invasion

They came over the fence, over my shed, over another fence and into the neighbor's yard with guns drawn. Pointing them at children who are in the dawn of their lives, whose sun has just begun to rise, who could be the next scribes if given the opportunity, if these cops stop attacking with impunity...

But they say they're cleaning up my neighborhood by taking my next door neighbors away. Kids do cartwheels while Angel, eight months pregnant, stands in handcuffs. We're one of the few houses that hasn't been raided yet. I never met the Muslim man who used to live across the street. The secret service and INS disappeared him before I came to Oakland. I've played darts with Victor, but his mom was taken for questioning the other day and the only person with income at their house was arrested last week for murder with little evidence to prove it.

Now every time I hear a siren, whether I'm at home or work or in the city, I brace myself for a raid or run to make sure the people that knock on our door to borrow sugar, whose children learn to cook samosas and beg for pickles in our kitchen, aren't being attacked. I wonder how long the padlock on my door would be able to resist the police if they came for me. How many files my picture is in knowing that cops in DC, Philadelphia, Cincinnati, and now the West Coast have done surveillance on myself, my friends, and events that I support and participate in?

During the meetings of the World Bank and International Monetary Fund in Washington, DC in April of 2000 police created a fenced-in perimeter around the meeting place of these institutions of global capital, enforcing this border by running over protesters with motorcycles, using chemical weapons, clubs, and pain compliance. These same police stormed the meeting space that those of us working for positive social change were using to make art and share skills, closed off our creations from us, and again, enforced this border with swinging clubs. The police claimed neutrality. They said they were

maintaining law and order not crushing dissent. They defended the meeting place of global capitalists and attacked the space we created together. If it was law and order that they upheld, who do they and their laws serve? And as KRS-ONE asks of the police, "who protects us from you?"

As the world prepares for Bush to announce his plans to invade Iraq this evening and the looming reality of war times becomes immediate, many of us are already braced for attacks already underway. One of our focuses is on Palestine and the Israeli occupation, but our memory can recall the thousands of low-income residents in the Bronx whose homes were destroyed and families displaced when city planners decided that the Cross-Bronx expressway connecting New York suburbs to Manhattan is a more useful occupation of space. We shed tears for Rachel Corrie, a US citizen run over by an Israeli bulldozer while in Palestine witnessing the occupation, but the shoulders we cry on are still wet from the tears we shed for James Bird, the Black man dragged by three white men behind a pick-up truck to his death in Jasper, Texas. Bush's call for a regime change calls my attention to Iraq and my memory to all the countries and regions the US has destabilized and all the leaders the US has killed. The demand of Hussein's exile is the public manifestation of the CIA coups of Allende, Mossadegh, Arbenz, and so many others that the U.S. has deemed undesirable.

To be clear, Hussein is hardly a popularly chosen leader. While we think of poverty and the thousands of malnourished children in the US we must link them with thoughts of the hundreds of thousands of children who have died in Iraq due to US and UN imposed sanctions during Hussein's regime. While we fight for the right of women to choose, we must align that fight with the knowledge of how little choices anyone has under dictatorships like Hussein's. But when discussing choice, we must ask ourselves, in this supposed liberal democracy, what choice do people within the U.S. have? When millions of people around the country demonstrate against war on a grassroots level and social elites like Warren Langley, the former president of the Pacific Stock Exchange, even when George Bush Sr. oppose this escalation of war but the administration proceeds, what choice do we have? When one must find work in a jobless economy so that we can transfer our salaries from the corporations that pay them to the corporations that control access to food and housing, what choice do we have?

When we must ask permission of the police to demonstrate, to march, to congregate, to even dissent, what choice do we have? When the majority of us pay rent, get food from a grocery store, and allow the state to educate our children, what choice do we have? Those who control our food, control our bodies. Those that control our education, control our minds. What choice do we have but to resist?

Bush has declared, "You're either with us or against us." But this message is nothing new. It is this mantra that the State is built upon. We were born into a contract with no negotiation and no place for us to sign our names. Obedience is required, deviance is criminalized. We were

not consulted. We have no say in the making of the laws we live under. Loyalty is required of us, is coerced from us. For if you disobey, there is the police, there is the military, there is the INS officer to disappear you in the night or in these times in broad daylight.

Under every word spoken about democracy is the whispered threat of physical violence carried out by the armed guards of the state if you disagree. The iron fist comes out of the velvet glove. The San Francisco police have a policy for non-violence direct action protests called "pain compliance." They warn you that you are breaking a law that you were never asked to agree to follow. They tell you, you are under arrest and ask you to cooperate. If you refuse to cooperate, they inflict pain upon your person by choking, twisting joints, grinding your face into the ground until you comply. This is the policy of George Bush. He has made a decision and will continue to inflict pain upon Iraqis until Hussein complies. It is the policy of the prison guards. It is the policy of domestic abusers. It is the policy of all who wish to have power over another and we have suffered under this policy for too long.

The War On Terrorism was a typo. Those in power have been waging a war of terrorism to achieve and maintain that power for over five hundred years. Stopping the US invasion of Iraq will not necessarily stop the cops from occupying my neighborhood and taking my neighbors away. Ending the Israeli occupation will not cease the occupation of our towns by Wal-Marts, Starbucks, Military recruiters, and the other benefactors of global terrorism. And conversely, the other attacks I mention will not be stopped unless we also stop this global assault. The war abroad is the war at home. Connecting these struggles and recognizing that we are not fighting against a war, but for liberation is integral to our success. We are not fighting for the liberation of those suffering under Hussein's regime, they can liberate themselves and we can be their allies. But it is for our own liberation that we must fight for. For a world without bosses, a world without landlords. A world where we work together to meet our needs and share the responsibility of ensuring all our needs are met.

A call to resistance and a call for vision is not enough. We must have effective strategy to achieve the goals we seek. That strategy is for all of us to decide. It will not be decided for us and will not be thought out in a study, dorm room or library. As Bob Moses said about SNCC's organizing. We were up against this huge thing. We didn't know what to do, so we broke off a piece we thought we could address and saw where that took us. We do not have to have a grand scheme to begin with. The ants will overtake the elephant. We will clarify our vision through action and become more effective in our actions through reflection. "We make the road by walking." They pave it with fears. Let's meet around the bend. Tomorrow is ours.

"Sometimes victory is seeing tomorrow so that we have another day to fight." —Jahahara Alkebulan-Ma'at

"I want to leave you with a positive note. And that is that in struggling you never lose. We had a poster that said, in revolution one wins or dies. And a revolutionary never dies, 'cause

his ideas live within the people and his comrades. And this goes on and on... And this in return, when it comes your time to pass along, leaves our legacy on a higher level. So it's about from one generation to the next, until victory.

"A lot of us had always wanted to see that. But the victory doesn't necessarily mean the surrender of the enemy and his collapse. It's the knowledge that others will carry on. And as long as that's going on, then there is no defeat for us. Which puts us in good shape, because we are the ones who are in need of help. We are the ones without power. And to survive under those conditions makes us unique and can only lead to victory. ALL POWER TO THE PEOPLE" — Ancestor Nuh Washington

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This article is one in a series printed in a 'zine I just published called *At War* which is available for real cheap to anyone who contacts me.

Sasha Rex

The last issue focused on how punk/hardcore is applied to the institution of education, but it barely touched on the role education plays in the punk community. I see education as fundamental to our community, as a means to communicate and to create successful alternatives to the mainstream. You can't "do it yourself" unless you know how to do it, and that's where education is key. Whether you try until you do it the way you want it, or you read how to do it in a 'zine, or someone tells you how to do it at a show, you are learning. This can be practical (how to screenprint), applicable to the scene/community (how to book a show), or abstract (what the difference is between an anarchist and a communist). It's easy enough to learn practical skills from 'zines or from experienced people in the scene, so I'm going to focus on how people learn communal and abstract ideas in the punk scene.

Who taught you about anarchy? Who taught you about straightedge? How did you learn what punk really means? You learned about all of it from bands—lyrics, actions, explanations of songs. Straightedge: from Minor Threat; Anarchy: the Sex Pistols, of course; Punk: from the bands and people that move you deeply. In the punk scene the teachers are the bands—they hold everyone's attention and the lyrics are what you scream out and what you memorize.

Punk/hardcore bands need to start stepping up and tell us what they're all about. There is a stereotypical punk politics that we all take for granted—a little anarchy, a bit of socialism, we all hate GW Bush, Chomsky rocks, and free that Mumia guy (whoever the hell he is)—and that stereotype is far from the truth. In particular, the people new to punk—the teenagers and the crossover folk—embrace the stereotype without really getting what it's all about. Attitudes like "it's a circle A, that's anarchy, that's punk, I'll wear it" are rampant, but don't write them off as posers because no one's told them what's up. What that means is that there are tons of kids who are new to punk and who are ready to learn more. This is where the teachers in the scene, in particular the bands, come in. Saying something

as simple as "we're anarchists" before you play is a step in the right direction, but take it further and flesh out those ideas. Offer a definition or an explanation, and make it real. You might brush this off as telling you to preach to the converted, but from where I'm standing (in the audience) we need it, and we want it.

Okay, so not everyone wants to hear what you have to say, and there are plenty of people who agree with you. Still, there are people out there, even in a small crowd, who care and who will listen to what you as a band and as individuals have to say. The key is presentation, and the keys to that are knowledge and practice.

Singer: This song is about how McDonalds sux!

Heckler: McDonalds doesn't suck!

Singer: Umm, yes it does.

Heckler and Crowd: Why? What the hell are you talking about?

Singer: Umm, shit, I mean, um, McDonalds sux because, well because it's punk to hate McDonalds!

That's not going to cut it. You need to know what you are talking about and be prepared to discuss it if necessary. Be confident in your delivery; too many "umms," "likes," and pauses make people scream "less talk more rock." Practice what you want to say, either by yourself or at band practice. Choose to talk about things that you are passionate about, and instill that emotion into your speech. My friends in Australia script out what they want to say at each show, so the explanations flow into the next song without a pause. Plus, with a memorized script you avoid ad-libbing and the nervousness and missteps that can come with it. If you're really nervous about talking in front of people (and you shouldn't be since you are performing already), get a friend of the band to come up and talk about the songs for you.

Don't let the crowd's reaction throw you off. Plenty of people will ignore you or start talking to their friends, so ignore them right back. If you ask them to be quiet and to listen to you then you'll come off as an egotistical asshole, so fuck 'em. Other people are listening to you so talk to them. Finally, adding a personal touch can enhance your delivery. My old band had a song that basically said "fuck the border." I usually spoke about that in general or economic terms to ten people while everyone else tuned me out. But once I spoke about my experience breaking refugees out of jail (<http://melbarchive.indymedia.org/woomera-archive.php3>) and a room full of punks fell completely silent to listen to my five-minute story.

I hate to tell you, but unless you have a really good PA and you don't scream at the top of your lungs no one will understand the words your band sings. Unless you have free lyrics sheets the only people who have a chance to find out what you're singing about are the people who buy your CD/7". So if your band stands for something speak up about it. Let people know what you believe in, what you sing about, and tell us why. Otherwise we'll just group you with the vapid emo/screamo bands and the apathetic metal bands—fun to watch but shallow and meaningless. To paraphrase The Dead Hate The Living: "If you take the politics out of your music then you're just another nu-metal band."

I had hoped to teach next year and continue writing about my classroom experiences, but because of the No Child Left Behind Act it is illegal to hire me, an uncertified but experienced math/special education teacher. This is incredibly frustrating, especially considering that I have a BA in math, unlike the majority of public school math teachers. The demands of the NCLB Act will exacerbate the current teacher shortage, especially in high demand areas such as special education, math, and science. For my next column I plan to write about the ramifications of the NCLB Act, in particular focussing on staffing issues and the lack of certified teachers.

By the time this is published I will be living in Washington, DC. I don't know anyone there besides a few of my parents' friends, so drop me a line and we'll hang out. I'll be looking for some people to play various instruments rapidly while I talk loudly about how fucked up the world is and about how circle pits are fun—woah, thrash!—so let me know if you're interested. I promise that I have the best ideas for a band name. Questions, comments, criticisms, or remarks: xrobotx@yahoo.com.



LIVE LONG! REVOLUTION!

The last couple of days have been a dance of unsubmerging one's self from the ego of this dream. I try to map my existence to escape without scars. I'm loved only when I'm in agony and worshiped during my times of despair, making my life an ever glowing showcase for those who seek my demise. Ousted for mouthless exposure of my home, life constitutions mark me as the antagonist amongst shadow talkers, who wallpaper eyes and with razor teeth shred the obvious.

This world is a well of walking contradictions. Every turn made in the maze is a psychedelic phazer plan of abstractions we call life.

I woke up today over easy from an ego binge, unbalanced and disconnected from the true and living. Even in the state of a witnessed transcending stage element, icons of our lives turn traitor and throw helpless woman and child to the streets. Iconoclast! At last the ego has bent us all inside this framework. None are holy, none are saved. The last couple of days that have hazed me have also killed three elderly women from artic blast wiping through the city. Their homes had no heat, and we (every human alive and dead) did nothing short of killing them ourselves.

It's amazing the excuses we conjure to forget we are Americans. The dialect of influence traces the blood with an intoxicating percentage

of an indoctrinated misery mind. Nasty, filthy, and expensive are the pillows we rest smugly on inside the cryptic world eight percent. We celebrate ritual with decadent dances of opiate understandings that sledge hammer the earth for concepts of "freedom circumstances." Emergency cases, filed numbers, loophole corporate events, documents of progress (lets kill astronauts to kill Arabs); these items form who we are, who we fuck, to the expensive morsels (vegan and non-vegan) we cram down our throats, our minds are trained to consume the orchestrated.

Americans have built no pyramids, only mini-malled world bondage. The past couple of days have hazed me well. I am aware of being a comfortable slave.

I know I should revere self-reflection as long as revering visions in Carolina creeks seconds before seasonal hurricanes, because like night sleepers in pink hill a flash flood could leave you consumed. Sold as pound by the flesh we inject ourselves to the dance of desire, bound by emotional shackles that attempt to leave us tied to drown in the rising waters. We drench ourselves in the process of processing. We over analyze the paralysis causing more immobility as if this analysis hasn't processed us since birth. As sexualized creatures we become the subjects of our own sentence. We are guilty of the adolescent reinforcement training of playground-school-skirt-uniform shenanigans. Emasculated species roar with rampant status ripping towards layers of new flesh to restore order of an empty hand. Small, like children gathered in an aquarium of someone else's figment, we march around sobering the hormone hinge. We dangle on our impulses like a channel on the television set beckoned with siren somber bellows to reject the notion of cloudy thoughts of "shutting off." We go the course our senses develop us at. We map out our desires to employ the unnecessary brand of an aesthetically pleasing world. The last couple of days have hazed me... I am a slave.

When captured and interviewed, Nat Turner was asked why he didn't "save" more slaves. Nat Turner replied to this question by stating he didn't "free" more people, "because they were not convinced that they were slaves." I find odd nourishment from inside Nat's confession. As a human being we have the function of retaining information. We entertain information that upholds eternity allowing us to be receptors of an energy source so majestic inside of this everything. The vibrations that physically emit from our ghostly frames alter the physical conditions around us.

As beacons we have the ability to transmit energy. So what happens when there is an over casting energy that dictates the abstraction of every day life? To stimulate the senses with information and gain control of the subconscious will then infect the mental, giving an outside force's understanding of life mental rule. This creates a bondage that is played out in the material world through day to day interactions. Slavery is a condition that exists under the will of two articles: master and slave. In order for either position to manifest itself there has to be recognition to the fact that one article is dominant than another. Once the action of retaining begins the only liberation from slavery is to breach contracts of this recognition. To breach this

unspoken contract mile marks in a slave's mind the beginning of an internal revolution that will make external ripples in the pound of this life. We must then tight rope walk through the valley of darkness, balancing the poles of insanity's great genesis to no longer be a prisoner of will in a heritage of slaves. I am hazed. I am a slave.

While skipping stones in the garden of understanding I happened to boomerang one back to my own head. I am grounded by an infliction. Dazed in this confusion wake I stumble into a reckoning directing the utilization of my own powers. **I CAN BUILD PYRAMIDS!** Instead of the evasion from my responsibility to humanity, my crime think is destruction of a visionist vertigo of my (our) world. I can't segregate-myself from cause and effect.

I will not deny my roll in the dance of life.

I am nothing but a domino in the transition of ideas. Most of us, however, fall backwards in the tumble, but I will lunge forward with action, causing a daily effect transmitting effective change. Now with every encounter I dance towards the responsibility of liberating love. From treatment to McDonalds servants to phrases passed betwixt the herb man and me on greenway, my actions carry a world of influence. Every encounter we must challenge the notion that we are slaves and free them (us) all. This is the capturing of the now influence, and setting it free. The here and now starts today with one realization... I am Nat Turner... I am a slave.

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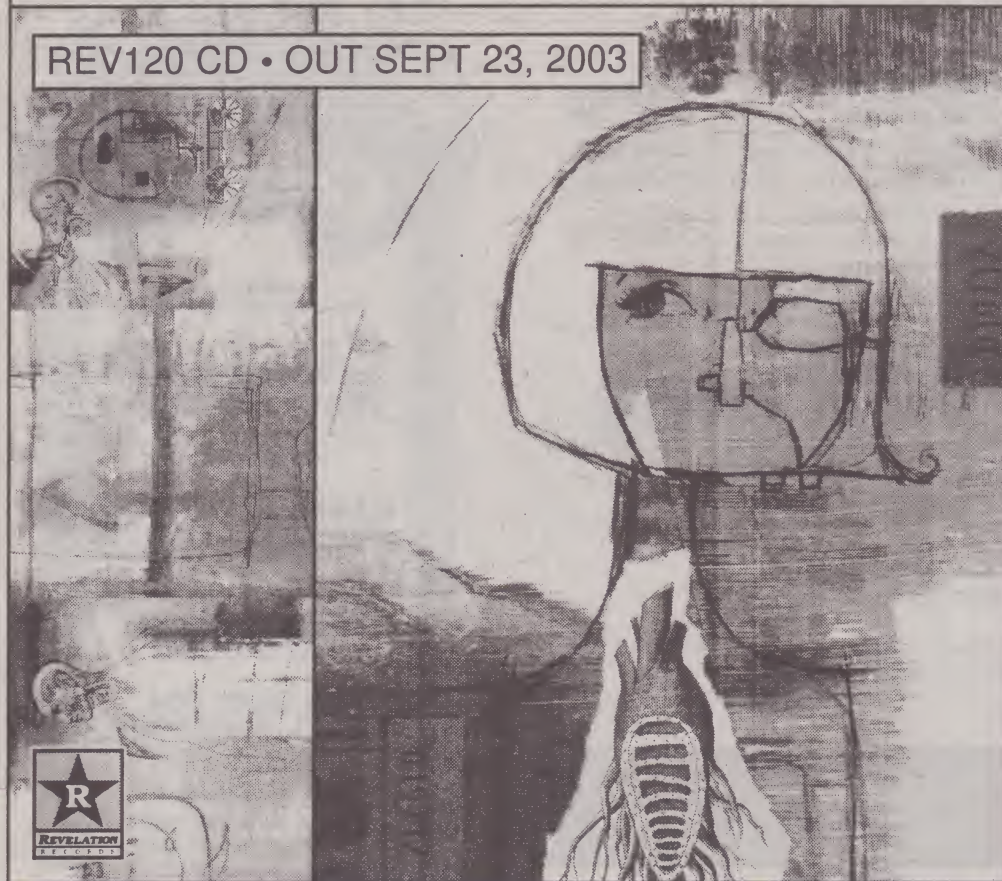
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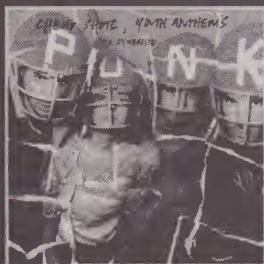
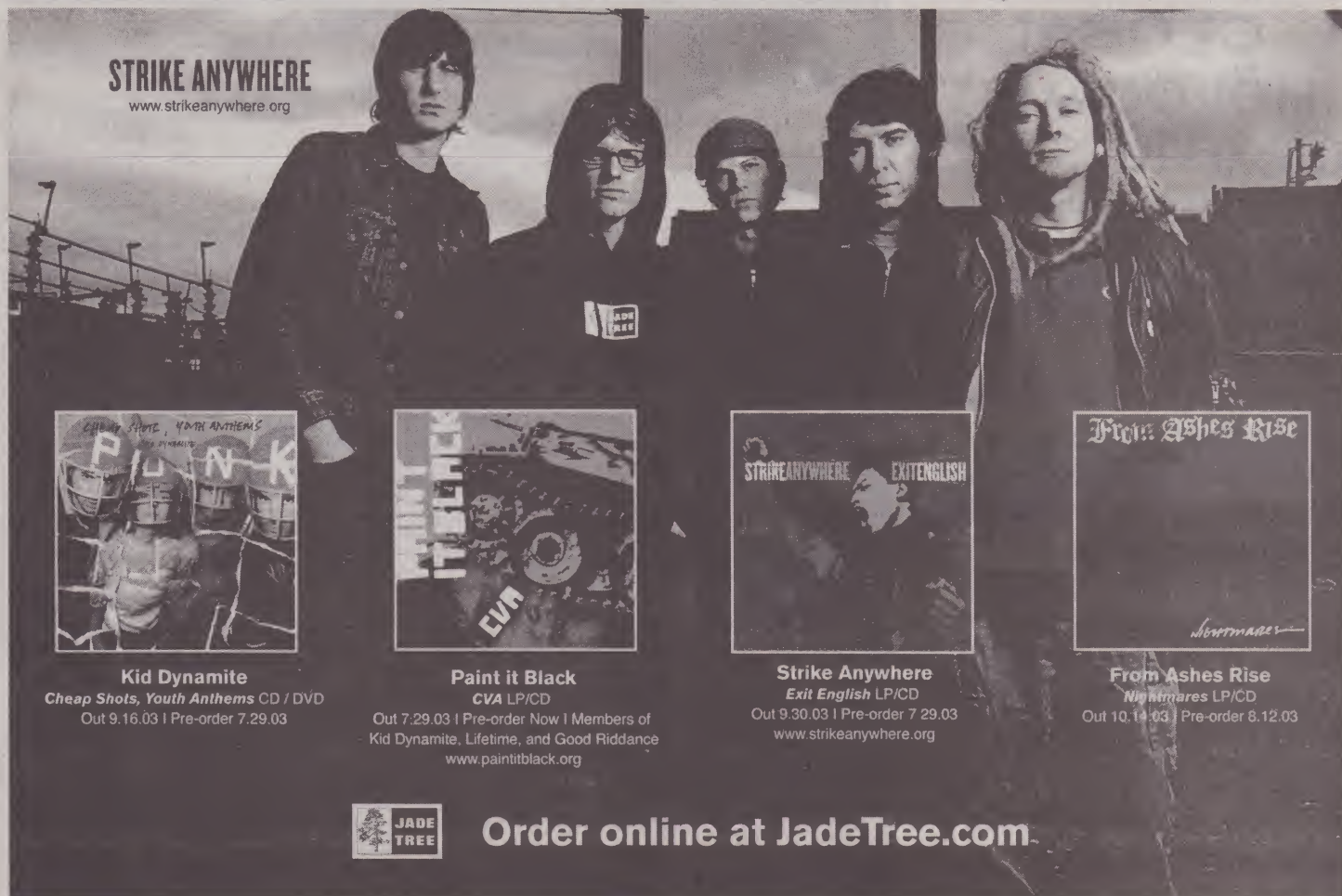
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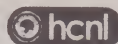
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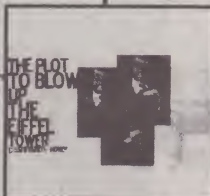


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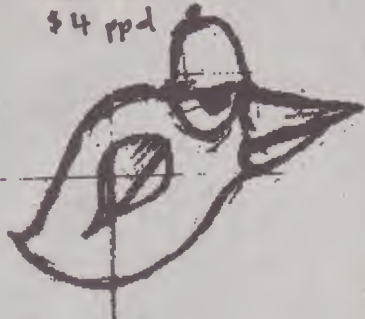
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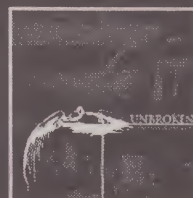


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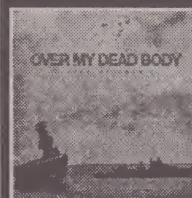
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metal.

Josh: I prefer the term "Hair Metal," thank you very much!!! Anyway, no event(s) made me want to play music. It's something I've always loved to do. I think any path I could've chosen in life would have led me to the same place I am now.

Andy: I honestly don't remember. For some reason I convinced myself I needed a guitar when I was in ninth grade, and that's where it all started.

now a pro golfer. Is that true?

Josh: It's a lie!

Andy: I refuse to answer.

Phil: A question that will haunt us forever. I too refuse to answer. I do, however, know a guy who joined the Army to go to Hawaii.

HaC: When did the band form?

Phil: I have been playing in this band (in one form or another) since maybe '96 or '97. Josh and I



HaC: End on End? That's a Rites of Spring song right? Why'd you choose it as your name and what does it mean?

Andy: Yeah, we named ourselves after a Rites of Spring song, and it is kind of old news by now. People seem to want to make a big deal out of it, but lately I've been noticing a ton of bands who have made the same grave mistake of naming themselves after another band's song. I think in retrospect we probably should have named ourselves something like "The Tangleberry Express" or something like that. Anyway, the whole thing was kind of my idea in the beginning when we were trying to decide on a name, and we all thought it kind of fit what we were doing at the time. Rites of Spring was a major influence on me when I was growing up on the East Coast and this whole concept of things never really ending but just constantly changing and evolving really appealed to me. I think it still reflects what we're doing as a band now.

Phil: It was the best name we came up with and we all pretty much liked it.

Josh: My vote was for the "The Tangleberry Express"!

HaC: What music or event(s) inspired you guys to be in a band? I hear you like cock-rock '80s

I had never even seen a live band before. I remember trying to figure out all of the Iron Maiden guitar solos on "Live After Death" for about a month, and then I just gave up and decided that maybe singing was a better idea.

Phil: For me it was Motley Crüe, KISS, Stryper, and Maiden as well. I was a dork. Actually, I still am. I started off playing drums and those bands had some awesome drummers. What can I say?

HaC: Who's in the band and what do they do inside it as well as outside of it, other than spending your vast amount of money?

Josh: I am the bass player and I slave at a shipping and receiving job!

Phil: I play guitar and I write the metal songs. Not really. I work as a man of many jobs. My position at my work has me doing all kinds of things. Too many to get into. I also go to school.

Andy: What vast amount of money? I think you may be talking to the wrong band... Anyway, I sing and write the lyrics. Outside the band, right now I'm a lecturer in the Anthropology Department at UCLA. I just finished up school there last spring and I'm looking around for teaching jobs now.

HaC: I heard one of your original members is

have been playing together a little while longer than Andy has been in the band, but everything really started to take shape when Andy and Jeff, our old guitar player, joined.

Andy: I joined the band in the fall of 1998. We became End on End shortly after that.

HaC: For what reasons did this band form?

Andy: I don't know about the other guys, but I joined the band because not playing music was killing me. I had moved out here to Los Angeles a couple years before, and I hadn't played music for that whole time, and I just really felt like I needed to do something.

Phil: I have a basic need to play music. I love it. I always wanted to tour and play music for as many people as possible, anyone who is interested in listening. If I didn't have music in my life I'd honestly be lost.

Josh: Any way I answer this question it would be repeating Phil's answer!

HaC: I heard you had tryouts and some interesting people showed up. Can you tell me about a few?

Josh: I try to block it out!

Andy: When I was first looking around for a band I put an ad in a local paper, and I got some real serious freaks calling me. The weirdest one was when I went to meet up with this middle aged

guy who had just gotten back from teaching a tennis lesson, and he picked up his guitar and started singing all of these totally terrible songs about beating up women and stuff. I got the hell out of there FAST! We also got some real funny ones when we were looking for a new drummer, before our last drummer joined the band.

Phil: You'll always get some strange ones, but what gets me is when you list bands that influence you or you sound like in your ad and people who have never even heard of them call you. Come on!

HaC: So are you all USDA choice California beef, or are you just another "moved to LA to get famous" band?

Phil: Born and raised!

Josh: My parents were, for lack of a better term, "hippies," so we moved around a lot when I was a kid. Then my mom's family migrated here from New York. We just ended up out west!

Andy: I'm originally from Pennsylvania, all the other guys are either from Southern California originally or have lived here forever. I moved out here to go to school. And by the way, if anybody in a band out there reading this is planning on moving to LA to "get famous," think again. There are so many damn bands out here fighting tooth and nail just to get shows that it probably isn't going to happen!

HaC: What are your opinions on the LA scene?

Phil: What scene?!

Andy: Hmm... I think I kind of just answered that. No, actually we've complained about the LA scene in the past and unfortunately it really doesn't seem to be getting much better. We've made some really good friends with other bands in Southern California lately, which makes it easier to set up shows and kind of work outside the mainstream of the LA music world, but in general it still sucks. Independent, all ages venues are a seriously endangered species here, and most of the larger clubs are really elitist about the bands they will book. So it is just really hard for small, underground punk and hardcore bands to get a foothold in the scene and get anyone to notice or care about them. Right now I'm working with a group called the Redline Network that is trying to change all of that. We're just in the beginning stages, but I think the group holds a lot of promise to make some positive changes locally here in LA.

Josh: Lately the couple of all ages venues that exist have been running smoothly.

HaC: What do you think are the reasons LA is so hard right now?

Josh: Kids sometimes tend to ruin their own scene. Just the other night we played (I won't mention the venue) this show and there were these underage kids drinking a forty inside. Luckily someone told them to leave before I kicked them out!

Andy: I don't know. Not having grown up here, I don't know if the current situation is typical, or if things have gotten worse. I do think that one of the biggest problems is that the city is so big and spread out that there is really no one single focused "scene" in which people always interact with the same people. Because of that, there isn't really any sense of community or belonging, and as a result there seems to be a lack of respect for each other and for the venues and people who set up shows. One of the reasons that all ages venues just don't seem to work here in LA is that kids

come out to the shows and get into fights, or break things, or mess up the venues somehow, so no one wants to do those types of shows any more. I think if there was a tighter, more cohesive community maybe these kids could get to know each other and respect everyone in the scene a bit more and stop messing it up for everybody else.

HaC: You play a lot of shows with peace punk bands. Is that how you like to play or is that because of a lack of other shows?

Andy: We play shows with all kinds of bands, which is really cool. It has been amazing to see kids into all different types of punk rock get into what we do. Yes, we've done a lot of shows in the LA area with anarchist and peace punk bands. Most of those shows have been benefits for really good causes, like Food Not Bombs and political prisoners. We basically feel that if we're going to play local shows where we don't really need to drive that far, we'd rather have the money from the show go to a good cause than into our own pockets. It is awesome that we can get up there and play alongside bands who are completely different and don't sound anything like us, but who share similar values and ideals.

Phil: In order to have a good scene all bands should play together. Peace punk bands are saying a lot of the same things we are, some hardcore bands too, indie bands as well. Sure, the music is different but there's nothing wrong with liking indie rock if you're into hardcore.

HaC: I hear Andy cries when he sings, is that because you're an "emo" band? What type of band would you say you are?

Andy: What?! I didn't even cry when I knocked one of my teeth out with my own microphone! You're just making up stories now, Sergio. Besides, we're not a freaking emo band, whatever the hell that means. "Emo" is and always has been a completely useless, vacuous description. And any credibility that label may have originally had in describing bands like Moss Icon or The Hated or Embrace has been completely destroyed anyway by applying it to bands like Jimmy Eat World and Good Charlotte. Once upon a time end on end might have played music that could have been considered "emo" in the traditional sense of the term, but that was mostly due to the influence of our original guitarists, neither of whom are in the band anymore. What type of band would I say we are? Punk Rock, with influences ranging from '70s and '80s metal to '80s and '90s hardcore, with bits and pieces of a million other things thrown in. Does that make any sense? I hope not.

Phil: That makes perfect sense.

Josh: I don't get it!

HaC: What do you think of a lot of people's credo "at war with emo?"

Andy: I think there are much more important things to be at war with. Like political complacency or racist, sexist, homophobic bullshit in the hardcore scene. My own personal credo is "at war with people who are more concerned with what silly musical subgenre their or other people's bands fit into than with actually saying something interesting and new with their own musical efforts." Too bad it's too long to put on a T-shirt!

Josh: That should be the name of our next record!!!

HaC: What do you think of kids freaking out at

your shows?

Phil: I enjoy it. As long as no one gets hurt. It's a good release.

Josh: It's the best form of flattery. I do it to bands I like.

Andy: I love it. We need more people freaking out at shows and less people standing around with their hands in their pockets.

HaC: What other responses have you gotten from crowds?

Andy: Best response we ever had was this old guy at The Smell who heckled us the entire time and kept going on these incredibly obtuse political rants in between our songs. We actually got him to do some spoken word stuff over one of our songs. He was great. That or the drunken jerk who threatened to beat me up after a show unless I apologized for making fun of his even drunker girlfriend for not recognizing our cover of a KISS song. Yes, you heard me right.

Phil: Sometimes we get the blank stares. No one knows what the hell we are playing. Those are always the best shows.

HaC: Do you wanna be big and cash in or is it DIY for life? What do you think of the music industry?

Phil: It's not about making it big. I do it because I love the interaction with the kids. If we played Madison Square Garden there would be no interaction. I do it 'cause I love to do it.

Andy: As tempting as it is to think that by getting "big" and having major label support you are getting your message out to millions of people, and thereby doing some sort of greater good, the simple basic fact remains that unless your message is about ripping people off and exploiting others it is being hopelessly undermined by the fact that you've become just another corporate product. Sure, it would be fantastic if we could do what we're doing now and make enough money to live off of it. I think anyone who says that they wouldn't really like to be able to make a living by doing something they absolutely love is lying, either to themselves or to you. Unfortunately, when something transforms from being what you do for fun into something you do as a job, it usually isn't very much fun anymore. Bottom line is that making money off of what we're doing right now is just not realistic. I don't think any of us have any illusions about that, and I don't think any of us would ever want to change that. I'm really happy where we are—we're working with a great independent label run by an individual who is incredibly supportive of what we're doing and helps to distribute our music. We still silkscreen our own T-shirts and book our own tours and occasionally release our own records. I don't think any of us could ask for anything more.

HaC: Tell me about the collective and other projects you're involved in, politically as well as punk.

Josh: I have a cable access show called "Inner Turmoil Music." It's just bands playing and interviews with them. Very ghetto. A lot of bands get lost in the shuffle. I want to help out as much as I can. So far I've done shows with footage of Ten Grand and Bleeding Kansas.

Andy: We all do something called the Coldbringer Collective. It was started a while ago as an idea that Phil, Josh, and I were kind of throwing around after one of our tours. We wanted to try to start up some sort of group devoted to booking and

promoting local shows, and I really wanted to try my hand at editing a 'zine. I did three issues of the 'zine and got a really good response, but I haven't done an issue for over a year. It's kind of still up in the air as to whether I'm going to continue with it or not. A lot of people wrote for the 'zine, including Phil and some of our friends. It was fun, but a lot of work. Last winter Phil and I also started up Coldbringer Recordings, which is our record label. We're currently working on our fifth and sixth releases with a band from LA called Bleeding Kansas and a band from Utah called Part II. We've done records with End on End and Life in Pictures, plus a compilation CD called We Will Answer With Questions with bands like The Plot To Blow Up The Eiffel Tower and This Computer Kills on it. We do everything totally DIY, with silkscreened sleeves and hand-stamped labels. We even work solely with a small family-run pressing plant here in Southern California. All the business is pretty much face-to-face interactions, which is the only way to do it as far as I'm concerned. We're having a lot of fun with the label, and we're hoping to really push it and get out a lot of really great releases. Anybody who can help with distribution should get in touch with us!

Phil: Well said!

Andy: And as I mentioned earlier, I'm involved with the Redline Network, which is a group of people dedicated to increasing solidarity within the Los Angeles underground community. We're doing things like helping to book shows for touring bands and setting up benefits for local groups like Food Not Bombs. We're also planning on starting up film nights and having workshops. Our ultimate goal is to raise enough money to open a cooperatively run space here in Los Angeles.

HaC: What kind of politics do you espouse?

Andy: As a group we don't necessarily espouse any specific political program. A lot of recent reviews and interviews with us have really concentrated on the political aspect of the band, which in a lot of ways is due mostly to the lyrics I write. We don't all always agree with everything that I write, but I try to put things in such a way that we're all comfortable with them. Personally, I tend to be pretty liberal in my political views, but I try to avoid simply making grand, sweeping generalizations and spouting off empty political slogans. To me that seems rather useless. I primarily believe that we as humans really need to communicate better with each other, and to try to understand the inherent differences that exist between all of us. Those of us in more privileged situations, and I'm speaking here about the vast majority of people here in the US, really need to stop taking our superiority and status for granted, and we need to try to understand what that privilege is built upon. There is exploitation and hate everywhere, partially based on greed and partially based on gross cultural misunderstandings. Those are the types of things that I try to address in my lyrics and in my own life.

Phil: I think with the way that Andy writes his lyrics it makes the listener/reader think about it for themselves and form their own opinions. I don't want to go out there and shove our beliefs down people's throats. Take a listen or read them and get what you can out of them.



HaC: What's in store from you guys? You have a lot of stuff out, do you wanna plug anything?

Andy: We're currently booking a six week long summer tour of the United States, parts of which we will be doing with Dead Letter Auction and The Yellow Press. At the end of August we're going to Japan for two weeks with our good friends Under A Dying Sun and Funeral Diner. We head into the studio next week to record tracks for a special Japan tour split CD that is planned to eventually be released here in the US as a one-sided 12". It's going to be a cooperative effort between several labels. After that we're planning on going into the studio in the fall to record a new full-length, which will most likely be released on Substandard Records, the label that put out our most recent album. As far as previous releases, we have two full-lengths, a split CD, a 7" EP, and a split 7" ep out, as well as a vinyl-only release from Germany with a lot of our early stuff on it. Our most recent album is called Why Evolve When We Can Go Sideways? and is on Substandard Records. By far the best thing we've done yet!

HaC: How do you write songs? What are they about? What makes you want to sing about these subjects?

Andy: I go through really long phases when I don't write anything at all, and then all of a sudden I will write lyrics for like five or six songs in one sitting. In fact I wrote lyrics for about seven new

songs while giving the final exam to my Maya archaeology class last quarter! Most of the songs are about things that I feel a direct connection with. For instance, a lot of songs on our last record came out of the time I spent in Belize, Central America over the past five years as part of my dissertation research. While living there the stark contrasts between the priorities of life there as opposed to here in the US really hit me. Being out of the country and then coming back really changed my perspective on a lot of things, and opened my eyes to a lot of the problematic aspects of my own way of living. I wouldn't say it radically changed the way I live, but it certainly made me hyper-aware of a lot of the contradictions that are part of trying to be a conscientious person in a consumer-driven culture. So I decided to write some songs about that. For the last group of songs I wrote I was sitting there in this totally sterile academic environment with all these students sitting in front of me taking their final exam, and I just started thinking about the discontinuity between that and the fact that our country may well be on the brink of war, and our economy is totally messed up, and everyone is totally paranoid and afraid, yet here we were in the pursuit of some sort of completely abstract and perhaps largely useless ideal. So I decided to write some songs about that.

Phil: For me, I sit at home and try to transfer what I hear in my head onto my guitar. Sometimes I go through insane blocks where everything sounds the same. Drives me nuts, but eventually it comes together. I bring it into practice and we hash it out and into a final product.

Josh: I go through blocks as well. Then all of a sudden I write like three songs.

Whether they're good or not is a different story!

Andy: The music ends up being the product of all five of us—someone will bring bits and pieces of a song in and then we'll all work on it until everyone is happy with the way it sounds.

HaC: How much chuck would a wood chuck, chuck if a wood chuck could chuck wood?

Andy: A bunch.

Phil: Is the woodchuck's name Chuck or is he just chucking wood? Can humans chuck?

Josh: I had a Garbage Pail Kid sticker whose name was "Up Chuck!"

HaC: This is serious though. What's the fashion (plugs, beards, black hair, etc) of the emo crowd state?

Phil: I do have a beard (semi, though). I am kind of growing it back in. Maybe to be more emo! No, seriously though I don't get it. Why does everyone want to look like Pat Benatar?

Josh: "Hit Me With Your Best Shot!"

Andy: What's emo?

HaC: What do you think of the scene now that it's not as overtly political as in the past?

Andy: People do what they want to do. I'm a huge music fan, and I listen to all kinds of bands, regardless of whether they're political or not. Personally, I don't feel like playing music for me would be worthwhile unless it had some sort of meaning or purpose behind it. But then again, just because bands aren't political doesn't mean that they don't have something worthwhile to say.

In fact, I wouldn't label end on end as a "political" band. A lot of our songs cover political topics, but a lot of them are intensely personal as well. Sometimes it is difficult to separate the two. What bothers me most are the overtly political bands who don't really seem to follow their own ideals, or even worse the ones who do and then use that as a justification for judging other people. Pointing fingers and accusing others is never constructive and it just ends up alienating people.

HaC: What do you think of the scenes and genres that inspired you and where they are now?

Phil: I think the hardcore/punk scene is very much still alive. Maybe not in Los Angeles, but in other cities throughout the US. Of course what has influenced me really doesn't exist much in Los Angeles, but I hear it's quite big in Albuquerque. I am talking about the '80s metal scene.

Andy: I think the overall US hardcore scene is actually pretty vital right now. I can't really remember a time when there were as many different subgenres of hardcore. I guess in some sense that has led to more splintering in the scene, but it also means that there are a lot of bands out there doing some really interesting stuff. Hardcore really hit bottom about seven years ago when it was being totally overrun by meatheads and tough guy bands. That element is still there but I think a lot of other much more challenging and creative elements have risen up to the surface too.

HaC: What's the motivation for you guys to play out a lot?

Andy: We try to play as many shows as we possibly can. That's the whole reason for the existence of the band. We're really very much a live band—none of our recordings have ever been able to capture what we sound like live or the energy of our shows, although the new album comes closer than ever before. The lyrics and the

recordings that well. I love looking out into a crowd and seeing people moving, getting into us. You don't get that when you're in the studio.

Josh: We try to bring our music to where and who ever we can. It doesn't matter if there's five people and we drove twelve hours to get there. As long as we can play.

HaC: Tell me about "The Song That Could Not Be Named." It sounds hardcore.



Phil: Huh? I honestly can't remember that song. Maybe I should listen to our records a bit more.

Andy: Ha ha ha. Wait—do you mean the title or the actual song? Because the actual song isn't

Andy: Of course there is a place for humor in hardcore, especially if it is well thought out. Think about bands like Crucial Youth and Pillsbury Hardcore, old hardcore bands who basically were a parody of all the silly tough guy hardcore shit. Good Clean Fun was totally a throwback to those bands. Even some of our own stuff is meant to be humorous, especially some of the song titles on our new album. Titles like "Dancing Rabbit is Dead, Long Live Dancing Rabbit" or "What Happens When You Cross Science With Solitude" or "Electrodes Are The Way"—those are totally tongue-in-cheek. Just because we have some serious things to say doesn't mean we always have to be serious about the way we say them. We're all a big bunch of goons most of the time. If we can't laugh at ourselves, we all might as well just give up now.

Phil: Sure there is room for humor in hardcore. There are ways of being funny without being completely ridiculous. I often find that no one really gets our humor, I think we just come off as complete wierdos. But we all understand each other and we have a good time with it.

HaC: How do you suggest we start rebuilding the scene?

Andy: Well, first I think we need to start mixing up shows a lot more and get a wider range of bands playing together—that will help to get all the different little splinter scenes in LA to interact with each other more. That's starting to happen a little bit, but it would be nice to see it more often. Second, I think we really need to start concentrating more on putting on local shows with lots of local bands playing. It is really hard to get on shows here, especially for new bands, mostly because despite the fact that Los Angeles doesn't have many good venues for hardcore shows, every single band on the face of this planet comes through here on tour. On one hand it is great because we get to see a lot of really good touring

bands, but it kind of takes attention away from the local scene. On any given show you're likely to see three touring bands and one local band. There are some great bands in and around LA and we need to try to encourage more of them to get together and put on shows. Probably the most important thing is that we really need to try to get together and work on opening and supporting a dedicated all ages venue. And keeping it open. But that takes a lot of money and a tremendous amount of work, and it will only work if people cooperate with one another and really work together. I think that's a long way down the road.

Phil: We should start integrating shows more. How successful would that be? Probably not very at first, but if we continued to do it I think it would become second nature and it would be a vital way

to hear new music that we wouldn't necessarily hear otherwise.

HaC: Final comments?

Andy: Thanks for the interview, Sergio!

Phil: Yes! Thank you very much.

Josh: Thank you as well!

HaC: Contact Info?

PO Box 931174/Los Angeles, CA 90093; endonend13@hotmail.com; www.endonend.com



message and all that other stuff is pointless unless we can get out there in front of people and interact with them, actually touch them and talk to them, hear their stories. That's the motivation. Seeing the same faces at show after show, and seeing people singing along or just freaking out to the music is indescribable.

Phil: For me there is nothing like playing live. Emotion and heart don't come through on

very hardcore. We could never come up with a title that everyone was happy with for that song. I think we must have gone back and forth for at least three weeks with different names until we just decided to call it "The Song That Could Not Be Named". Not only is it perfectly appropriate, but it's also a reference to a Samhain song!

HaC: Do you see any place for humor in hardcore?

4 STAR VOLCANIC • CD

Four Star Volcanic play punk rock with lead guitar, snotty vocals, driving rhythms, and two or three parts for each song. Their punk emphasizes the rock and has smoothed over edges and a moderate level of energy that flags considerably by the end of the CD. SJS (Rut Records/1091 Castle Dr./Watkinsville, GA 30677)

86'D • 7"

86'd play a very appealing set of fierce and fiery punk rock songs here. These lads have a modern and interesting crust sound. Their lyrics deal with hating the system, being pushed around by the world, and creating music. The song "Void" is just amazing with its controlled energy and consuming chorus. The more I listen to that song the more I love it. The cover of this 7" has a comic from Fly about the band, which is pretty cool. LO (Communicachaos Media/Box 825/10136 Stockholm/Sweden)

A LONG WINTER • Breathing Underwater CD

A Long Winter plays "metalcore" that totally lacks coolness or intensity. If you think disgustingly cheesy vocals are cool, then this is for you. This style of hardcore seems so fake, if you can even call it hardcore. DH (Tribunal Records/PO Box 49322/Greensboro, NC 27419-1322)

ACURSED • Livet ar den Langsta Vagen Till Helvetiet CD

This is melodic, but it isn't a happy sort of melody that is being created. The easiest comparison is Tragedy, of course some of Tragedy's big influences are Swedish so perhaps this shouldn't be too big of a surprise. There are mid to fast tempo songs intermixed with some dirges here and there. The vocals are screamed but it isn't too far over the top. You get the idea. The lyrics are of a more personal variety and quite minimalist while still maintaining the overall gloomy feeling. Definitely worth checking out if you're into Tragedy and the ilk. BH (Putrid Filth Conspiracy/Box 7092/200 42 Malmo/Sweden)

ASSAULT • CD

All hail Assault! I wish I could just say that this band plays a sort of metal crossover...As far as I know, in the late 80s (maybe early 90s) Scandinavia had Anti-Cimex whereas Japan had Deathside. While the Swedes played more straightforward "raw punk," the Japanese had more of a metal feel, complete with solos. Metal crossover? Who fucking knows? Assault seems to take from both, along with some American hardcore influences. Fast and melodic, these guys don't let up—except for an occasional ballad. Previous releases offered more metal riffing. This EP is more straightforward...but they didn't forget a couple of solos. This band is exciting. Similar bands today would be Selfish or Tragedy. It's fucking punk. Japanese hardcore rules. DH (H:G Fact/105 Nakano Shinbashi Mansion/Yayoi-cho2-7-15/Nakano, Tokyo 164-0013/Japan)

AD ASTRA PER ASPERA • An Introduction To 7"

After listening to this EP, I'm thinking, it's always nice to hear something completely different. Hardcore with keyboards gives this band a totally original sound. At first I was thinking this was some progressive Jazz record. Then there's almost a 60's surf music sound. Then comes the screamo hardcore and all of a sudden it comes back around again. And the cool thing is that this happens consistently within all three tracks. Looking for something totally different, check this out. Non-generic hardcore. I need more. JG (Big Brown Shark/1608 W 37th #1w/Kansas City, MO 64111)

ADIOS • The Ropes CD

Two seconds in my stereo and the band name said it all for me. There are photos of clouds on their artwork, and if that doesn't make you instantly clench your fists, test your patience with half a song of these sucks' failing attempt at sappy breakup rock for college morons still hung up on their freshmen fifteen. MM (Tribunal Records/PO Box 49322/Greensboro, NC 27419-1322)

ADAM GNADE • Shiv Shiv Shake CD

Adam tells stories with quiet guitar accompaniment, a bit of echo, and a wisp of electronics here and there. These are stories of friends, travels, and life with the San Diego punk scene. Adam describes various characters (a few self destructive, others surviving or living OK) and the places, parties, drunkenness, conversations, suicides, observations, traumas that make up their lives. This is an interesting and melancholy collection of stories. SJS (Impacto Records/PO Box 620370/San Diego, CA 92162)

AKIMBO • Harshing Your Mellow LP

I saw these guys last September in Washington and they were damn heavy. I usually don't like 3-pieces but their music was full and loud. They kind of remind me of Majority Rule, in a way. It has a lot of different stuff going on, different influences. They range from more straightforward fast-beat punk to grinding spastic rock to heavy hardcore breaks. This album has fun song titles and the artwork looks like Atari. DH (Rock and Roleplay Records/PO Box 17790/Seattle, WA 98107)

ALCHIMIA • Daitro 7"

Emotional French noisy hardcore. I don't really know who to compare this to, but I did enjoy this. A good blend of undistorted buildups and intros with noisy, heavy and aggressive hardcore. Cool orange vinyl and a green felt cover. CD (43 rue Franklin/69002 Lyon/France)

APHASIA • 7"

Following in the footsteps of the great Nausea, this band plays blazing crust with male and female vocals. It is heavy and harsh, with a good sense of melody to make these songs much more than noise. Aphasia has these really appealing female vocals that remind me of Jen from Submission Hold. I'm just a sucker for folks who can scream and sing with such power and passion. I'd like to see this band play live. LO (Not To Downtown/4086 Howley St./Pittsburgh, PA 15224)

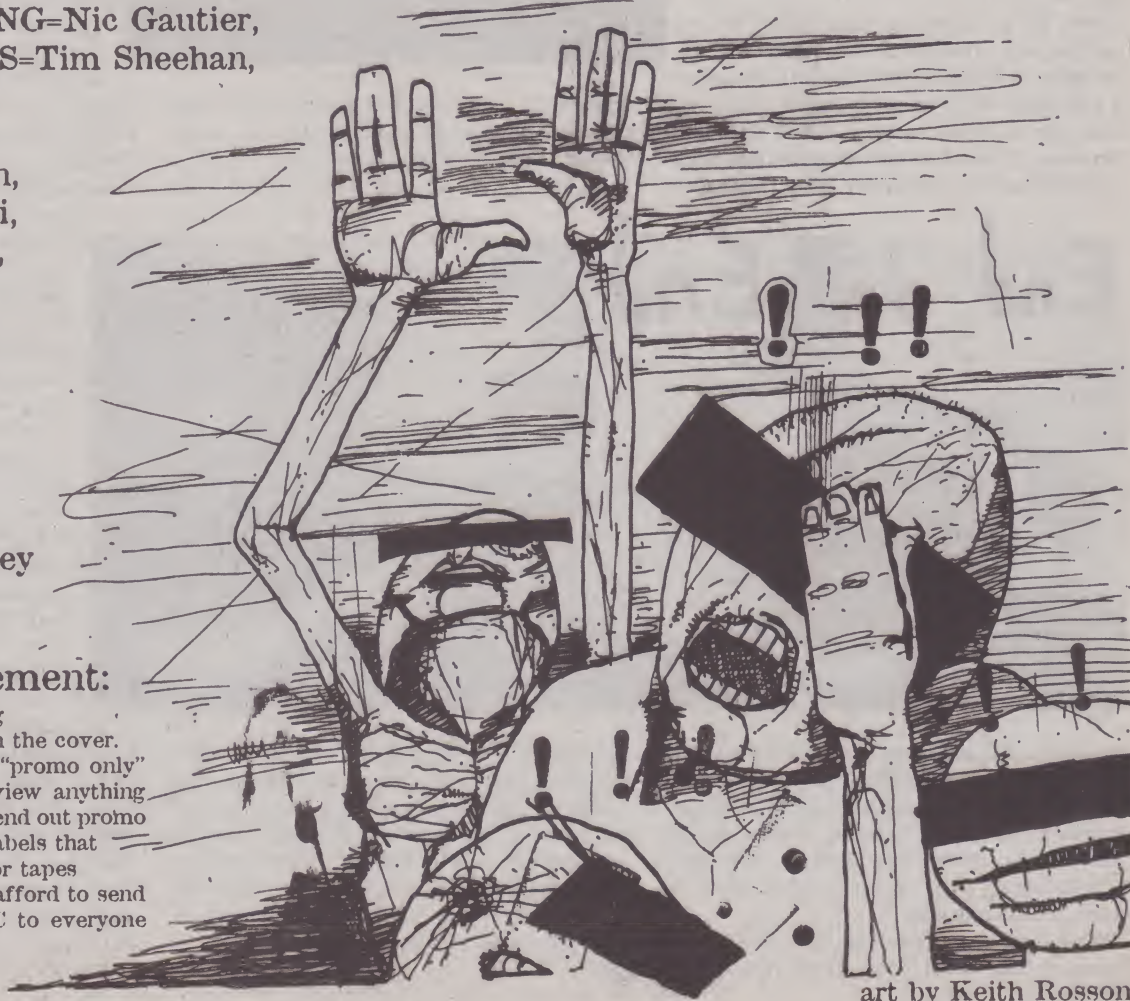
Record Reviews

!!!

NW=Nate Wilson, AH=Aaron Hall,
CF=Chuck Franco, MJ=Matt Jordan,
MH=Marianne Hofstetter,
SJS=Steve Snyder, NG=Nic Gautier,
LO=Lisa Oglesby, TS=Tim Sheehan,
KM=Kent McClard,
MA=Matt Average,
CU=Christian Unsinn,
JG=John Gradowski,
EM=Erika Montoya,
DJ=Dave Johnson,
MAH=Mike Haley,
MM=Mark McCoy,
BH=Brett Hall,
FIL=Fil Baird,
MO=Mikey Ott,
DH=David Hall,
and CD=Chris Duprey

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art by Keith Rosson

ALLERGIC TO WHORES • *Chaos Before Death* CD

Mid-tempo hardcore with some quieter, more melodic parts thrown in. The singer seems to be working through some personal crisis by singing about it, or at least that's what the lyrics lead me to believe. There's some yelling, but most of the vocals are more in the rough singing end of the spectrum with a few sing-along "whoa-oah" parts featured. Overall this just felt a bit flat, it wasn't bad but wasn't much cause for excitement either. BH (Dark Front/PO Box 291/St. Charles, MO 63302)

THE ALPHA CONTROL GROUP C • 7"

Three jerky songs highlight the offbeat nature of this band. The sound rock and rolls with a post modern style. "Big Kicks" starts this 7" off right with a fun freshness; it has a freaky beat and the plainly delivered vocals make it even quirkier. The other songs on side two follow suit with an extra dose of funky new wave and an equal dose of quirky rock. LO (\$4 to Hard Travelin'/PO Box 8131/Pittsburgh, PA 15217)

AMANDA WOODWARD • *Pleinedegrace* CD

3 songs. 12:37 minutes. Do I have to say it every issue? Amanda Woodward is one excellent band! Playing emo in the same league as Yage and Anastacia Beaverhausen but with the extra bonus of screaming and talking in French! Three multi-layered, beautifully structured little gems. An instant classic. MH (Waiting For An Angel/45, Rue Rachais/69007 Lyon/France)

AMBROSE • CD

Ambrose play medium tempo melodic punk rock. There is nothing special about this music and the vocals are to loud in the mix. Track three is a power ballad. Next. SJS (Defiance Recs./Ritterstr. 52/50668 Koeln/Germany)

AMEN 81 • *...Mit 3 PS* LP

There are a lot of things for me to like about this record... and I'm not even talking about the German lyrics. Energetic and lively songs abound on this LP. Most of their songs are built on raw melodies and stripped down drums. These elements come together in a pleasingly gritty way. Amen 81 breathes catchy freshness into a harsh, punch-in-the-face kind of sound. Most stuff on Skuld tends to be in the traditional crust genre, this aggressive and raging record falls somewhere in the hardcore one. LO (Skuld/Malmsheimerstr. 14/71272 Renningen/Germany)

AMORTIFERA • *Musician/Actress* 7"

Amortifera plays two songs of intricately expressive melody and story telling. Their sound is full of softened tones and emotive elements. Each song deals with a person who made her/his way as an artist until s/he went insane. The lyrics read as long prose, describing the lives and situations of each subject. The subject matter and ideas this band explores are the most interesting aspect of this record. The music, on its own, would simply be meandering and missing its other half. LO (Happy Death/Brian Raymond/1082 Post St. #305/San Francisco, CA 94109)

...AND GUPPIES EAT THEIR YOUNG • *The...* CD

This band plays soothing post-hardcore full of soft tempos and subtle changes. Each aspect of their sound is polished, smooth, and meandering. ...And Guppies Eat Their Young does a good job of creating an interesting cerebral experience. Far from visceral, their music is highly conducive to lying on the carpet and pondering. LO (visit their web site at www.andGuppiesEatTheirYoung.com)

ANGSTZUSTAND • *Malen Nach Zahlen* LP

This record is beautiful. Filled with complicated melody, harsh edges, and meaningful lyrics, this LP delivers everything I want. Their sound can be described as a meeting of Yage, Yaphet Kotto, Dawnbreed, and His Hero Is Gone. By that I mean complicated song layering, with heavy parts on top of melodic parts. The conglomeration of these styles makes for an intriguing sound that covers lots of ground. Angstzustand gives you a sound to be absorbed in and a message to ponder. Very cool. LO (Narshardaa Records/André Springer/Wollbergsredder 09/24113 Molfsee/Germany)

THE ANOMOANON • *Asleep Many Years In the Wood* CD

It's The Palace Brothers again (well, just Ned for the most part) releasing a record under yet another new name. This time around the sound is very mature, none of that "we recorded this in the bathroom while mom was washing her hair" sound. Hell, it basically just sounds like Neil Young's Harvest minus the orchestra. The thing is when everything is spelled out like that, and dressed up all pretty and sincere, the whole magic goes right out of the window. It's just alt-country—not that that's bad, but I expect more from the Oldhams. A mediocre release in my eyes. And I can say that because everybody loves these freaks anyway. One dissenting voice isn't going to break their backs. MH (Temporary Residence/PO Box 22910/Baltimore, MD 21203)

APATIA NO • *El Ruido De Antes... Contra Los Opresores De...* LP

Apatia No plays melodic old style crust punk with a nice bite. This set of well constructed songs keep tempos quick and this reviewer happy. Much of this reminds me of Sin Dios, but with a few more grind influences thrown in. The more you listen to this LP, the more you can appreciate the intricate nature of this sound. Included in the booklet are articles on the current political climate and turmoil in Venezuela. They go in-depth to explain the history, causes, and reactions to what is going on. Apatia No explains themselves well in these articles, and they give a clear statement about how they, as anarchists, consider the whole mess. The songs on this LP are both new and new versions of old songs from Apatia No's history. I enjoyed the completeness of this record. It has a good music and offers up a chance to learn something new and important about our world. LO (Skuld/Malmsheimerstr. 14/71272 Renningen/Germany)

ARTIMUS PYLE • *Inheritance* 7"

This brutal bearded crusty metal makes me feel like my head is being crushed in a vice of down tuned war hymns. If you haven't heard Artimus Pyle you have been living under a rock. This bay area powerhouse has been crushing skulls with their brand of cryptic crusty hardcore for years. A force not to be reckoned with! ALL HAIL BEARD METAL. NG (Flowerviolence Records/Kapellenstr. 16/69469 Weinheim/Germany)

ASS END OFFEND • *Welcome To The Discomfort Zone* 7"

These songs toss out grainy and gritty hardcore with a strong punk sensibility. Ass End Offend is pissed, bring up points of contention, and speak to the idea that we can be more than we think. This record has a better recording and a more defined style than the last one of theirs I heard. There are some nice guitar hooks on this record which highlight that fact, even though most of the record is pushed forward by aggressive drumming and a few familiar chords. Ass End Offend are moving closer to the appealing style of Econochrist on this 7" and that makes for some interesting songs. LO (Poisoned Candy Records/PO Box 9263/Missoula, MT 59807)

THE AVENGING DISCO GODFATHERS OF SOUL • *The Ultimate in Authenticity and Musical Usefulness* CD

Discordant guitars, crappie Casio keyboards, metal drums and vox all do much to ruin this emoization of Locustization. Trying to do the math rock thing way to hard. NW (Alone Records/PO Box 3019/Oswego, NY 13126)

THE AVOIDED • 7"

This is two tracks of medium tempo anthemic rock and roll. The voided play straight ahead undistorted melodic tunes with sing along choruses. Plaintive, longing vocals sing lyrics that accept the past as over while moving forward with life. The sincerity of the lyrics and vocal delivery makes this record a keeper. SJS (HG:Fact/105 Nakano/Shinbashi Mansion/Yayoi-Cho 2-7-15/Nakano, Tokyo 164-0013/Japan)

BAD BUSINESS • 7"

Energetic and classically straight edge, Bad Business brings you six songs of upbeat hardcore. The plainly screamed lyrics and catchy breakdowns make it easy to latch onto the basic groove of this band. They are rough around the edges, but that sort of ads to their overall appeal. Bad Business seems to be your local straight edge band. They lack the hype of any big band, and are bale to keep the sincerity and personal spirit this genre really needs alive in each song. LO (Grave Mistake Records/Alex DiMatessa/899 Kings Retreat Dr./Davidsanville, MD 21035)

BALBOA • LP

One side of this record is made of long slow songs, full of progressive rock guitar and introspective jams. On the other side, Balboa brings in a harsh and chaotic intensity adding a layer of darkness the rest of the record does not have. For the most part, the songs here are just heavily melodic. Tuneful and pleasant, they create reoccurring rhythms to bring you into their groove. The packaging is a red slab of vinyl in a clear bag with two transparencies taped to the inside. The lyrics are printed on said transparencies, pretty much insuring that you find a white piece of paper to slide inside the bag if you ever hope to read the lyrics. As I slid my sheet of paper in I thought to myself: "This had better be worth it." They were; though a bit too aloof to really sink your teeth into. LO (Word Salad/17 Chilton St. #2/Cambridge, MA 02138)

BLACKEN THE SKIES • CD

51 minutes of silence would be better than the 51 minutes of this pretentious poo. DJ (CrimethInc. Urban Pirates/PO Box 2133/Greensboro, NC 27402)

BARBARO • *Nolte* CD

This CD sounds big, no weakness at all. Barbaro is heavy, but the songwriting has some definite indie rock influence. I believe they have a 7" out on Hydra Head and they can definitely rock right along with any of the bands on the label. But like I said, this has something different, something kind of unique. Barbaro is a three-piece with male/female vocals. His vocals are almost spoken at times and she has great vocal range. Some of the melodies on this CD are very beautiful; and then they turn around and crush you with huge rock riffs. I can definitely dig it. DH (Dopamine Records/PO Box 3221/Beverly, MA 01915)

BARNACLED • *Full Length* CD

An instrumental soundscape fit for a contemporary avant garde French film about a traveling circus... Well, that might sound a bit strange but it's as close as I can come to describing this albums incredible originality. Sax, accordion, guitar, bass, percussion/drums, and even a minimal use of noisy electronics are pieced together in a schizophrenic ramble. Ranging in tempo and mood. Jazz? To noise? To post rock? With all its influences and character this CD is a very entertaining listen. I was originally intrigued by this CD's cover art. It looks like a combination of dirt, blood, piss, and public hair smashed between to pieces of glass. If that ain't a sellin' point I don't know what is. Mr. Bungle if they were artsy and didn't sing? Well anyway, highly recommended album. MJ (Corleone Records/PO Box 65/Providence, RI 02901)

BATTLE ROYALE • 7"

Battle Royale turns on the sickness in these three songs. Playing true to the sick and brutal style of German bands that fuse metal guitar into their hardcore sound, Battle Royale brings it on! It has been a while since I've heard band like this that was appealing to me. But Battle Royale has enough of a Rorschach vibe (without really sounding *just* like them) to keep me more than interested. This 7" has by far the fiercest sound of anything I've heard from this label. LO (Vendetta/Gleimstr. 17/10437 Berlin/Germany)

BI-POLAR • one-sided 7"

Light and airy this song's noise plays like the soundtrack to a movie. It would be especially fitting for a group of flashbacks seen in slow motion, or perhaps a slide show. Elements of technical squeaks, soft and long bass tones, and lightly played piano interludes move their way in and out of this arrangement. The tempo is slowed and haunting, as each note lolls on the air. LO (Repetition Vinyl/PO Box 6041/Fullerton, CA 92834)

BONES BRIGADE • *I Hate Myself When I'm Not...* CD

Okay I loved the 7", and I gotta admit I'm an even bigger fan of the full length. I gave up on skateboarding skeletons as art work years ago though. That entire hype of the "thrash" thing kinda destroyed that element of hardcore for me a while ago. Thirteen songs with ripping fast parts, solos, chugs, clean base riffs, and chanted back ups. This is fucking catchy as hell, and has some elements of bands like The Rites and Cut the Shirt. If you like either of these bands, then this is for you (though there's more of a crossover element happening here). Andrew, the vocalist, also sings in The Later. NW (Fight Fire With Fire Records/PO Box 254/Styvesant Falls, NY 12174)

BOTTOM LINE • *No One's Safe* CD

All of the songs here are tough anthems about shit that bothers them. Their strong choruses and thuggish chords give off a serious vibe. Bottom Line seems to be made of dudes who like youth crew and '80s metal. Elements of both are in these songs. This band is so East Coast. Still, I can see how this would suck in any likeminded punk with the same frustrations. They make plenty of good points in their diatribes about the scene, though not all of them spoke to me. I've never felt the need to express the sentiment "get off my dick," but that's just me. Bottom Line does a good job of giving you the whole package of their genre. LO (Stab And Kill Records/PO Box 52084/Boston, MA 02205)

BRAD POSTLETHWAITE • *Welcome to the Occupation* CD

Acoustic folk punk is how I could possibly classify this record. Even has a somewhat country twang to it. Sometimes I think that a record like this is kind of nice for the conclusion of eight hours of the daily grind. Lyrics deal with antiwar ideas, the criticisms of the American lifestyle and not giving up trying to make a change of these problems. The cover is on a piece of hand printed cardboard which adds to the DIY feel of this CD. JG (www.makeshiftmusic.com)

BRAINOL • LP

Totally awesome stoner-sludge core. Most of the guitar riffs are based on blues progressions, which would give it the stoner-rock sound. The music is tuned down low as hell and is slow at times, but also has an equal amount of mid paced songs. The lyrics are good too, and accompany the music well. Strangely enough, I listened to this at 33 RPM the first time 'round, and liked it a lot. When I listened to it at 45 RPM (the correct speed), I liked it even more! I guess it works both ways... DJ (Life Is Abuse/PO Box 20524/Oakland, CA 94620)

BRAND NEW DISASTER • *Maybe We Should Run* CD

Brand New Disaster can best be described as heavy pop. The center of their sound is emotive and poppy but they layer heavy hardcore guitar elements and few furious breakdowns on top of that. It winds up being a collection of romantic love songs with a bite. Thus CD has a very slick sound. Brand New Disaster finds a way to talk about feelings without sound like a bunch of wussies. They've gone with the layout style that has a bunch of pictures of a pretty girl, which doesn't have an overt point and bugs me to no end. At least with this band you could maybe guess that she ties in to the whole love song thing—but I'm still not into the way it is done here. LO (Tribunal/PO Box 49322/Greensboro, NC 27419)

BREAD AND WATER • LP

This is fucking PUUUUUUNK. This record is more punk than a tattoo of a rat with a mohawk flipping the bird, and that's pretty punk. Arse mangling hardcore punk with some uber pissed female vokkils and scathing lyrical attacks powerful enough to reduce buildings to rubble in 12 furious blasts of Econochrist style musical atrocities. CRUSH MANGLE AND DEFUCKINSTROOOOOOY. AH (Burrito Records/PO Box 3204/Brandon, FL 33509-3204)

BRONWYN • *Through the Fog, Through the Pines* CD

Their website describes their sound as "elegant rock." There's a moog, there's a piano and organ and cello, this should give you some idea of what to expect. Two vocalists harmonize over meandering jangly guitars. From time to time the pace picks up but even then things remain somewhat mellow. Bronwyn put things together well, but the dreamy, meandering quality of their music just didn't do anything for me. BH (Greyday Productions/PO Box 2086/Portland, OR 97208)

BREATHES RESIST • *Only In The Morning* CD

Heavy, aggressive, and hard hitting hardcore from this new band. Features one member of Black Cross and former members of National Acrobat. Decent stuff, and I am sure fans of Coalesce and Converge will eat this stuff up. Not exactly my thing, but still good. There is also a 10" picture disc version available on King of The Monsters. KM (Deathwish)

BUILDING ON FIRE • *1+1=Blue* CD

This band gives you 110% metal-core. You get all the sick intensity of strained vocals, crushing weight of heavy guitars, and pummeling of the drums. For those of you that dig really heavy shit that is still hardcore, this is the underground stuff you should be seeking out. Building On Fire had released a CD on Hex a while ago, and now they are back with more of their crushingly technical style. Brutal and pointed, Building On Fire don't fuck around with their shit. LO (Blatherskyte Records/PO Box 40088/Rochester, NY 14604)

BULLET TRAIN TO VEGAS • Profile This CD

A killer hardcore disc. This CD has almost a Washington, DC feel to it. And lyrics have a fugazi-like vagueness to them. The bio sheet mentions At the Drive-In and The Hot Snakes and that would also be a good comparison. I always seem to be drawn to the crazy hardcore teamed up with the clean sounding sung words. Pairing up the rough with the smooth always makes for a great ride. I wish this would have been a full length. 15 minutes just ain't enough. JG (Letterbomb Recordings/21661 Brookhurst St. #125/Huntington Beach, CA 92646)

C. AARME • 7"

In these four songs C. Aarme take on the old and the new. Post-modern new wave and old style punk pop come together with a pointed edge. The songs here are driving and interesting, while at the same time trying to be about nothingness. C. Aarme is a very arty outfit but at least they make songs and not just noise. The first song on side A is the best one on here. It brings together all of the elements they use into one cohesive rocker. LO (Deleted Art/Samsonowitz/Lars Kaggsgatan 43 A/41504 Gothenburg/Sweden)

CRAVING • CD

This sounds like something Chris Thompson would do after Circus Lupus, or Monorchid. Europeans playing indie rock type stuff that at times is kinda garage rock sounding? Yup. NW (Scene Police c/o DPM/Humboldtstr. 15/53115 Bonn/Germany)

CONCLUSION • 7"

On this record Conclusion play four tracks of monumental hardcore from this Japanese quartet. They roar along with heavy bass and guitar over basic, as fast as possible, drumming. The vocals mesh nicely with the guitar sound. The various effects applied to the guitar create some interesting and surprising sounds. SJS (HG:Fact/105 Nakano/Shinbashi Mansion/Yayoi-Cho 2-7-15/Nakano, Tokyo 164-0013/Japan)

CALLING GINA CLARK • Break Glass in Case of... 7"

Okay, this is the kind of math rock that gives me a headache... though I have a feeling people in the US would love these nerdy Europeans. Lots of influences... The Locust, comes to mind along with some other metallic math stuff like Converge. I found the weird ambient noise parts between songs to be the most interesting part of the record. I can listen to later ENO for those though. NW (Compulsive Blasphemer/PO Box 6244/Edmund, OK 73083)

CZOLGOSZ • Saipan 7"

I bet these guys Love the DK's. I mean I bet they really love the DK's. Maybe the Circle Jerks also? Bad songs about factories and terrorism. Pretty much the stance you'd figure most punk bands to have. NW (www.rodentpopsicle.com)

THE CHAUVINISTS • Open Your Eyes CD

Twelve songs of silly sounding generic punk. Some of it is good (reminding me of Life Sentence), but some of it is bad. This is a good start for these Madison, WI high school students. Not really into their anarchist views, or their generic lyrics, but it is punk, and punk is supposed to be generic right? The kind of stuff I liked when I first discovered punk. NW (Armed to the Teeth Records/2427 Fox Ave./Madison, WI 53711)

CANVAS SOLARIS • Spatial I Design CD

Canvas Solaris are a technically proficient instrumental power trio. The guitars are metallic while spinning out long jagged riffs. The drummer generates complex rhythms that change quickly and easily as the music moves through its tempo and dynamic shifts. Sources for this right brain pleasing music seems to be equal parts technical death metal, King Crimson, and theoretical astrophysics. This CD brings to my mind a band called Breadwinner. SJS (Tribunal Records/PO Box 49322/Greensboro, NC 27419)

CHARLIE VOIX • Begging Complication CD

Nine tracks, 37 minutes. Two girls and a guy play what to me sounds a lot like early Jawbox style mathy rock. Good groove, it'll get your feet tapping. Good powerful sound, too. They did something to the woman's vocals, maybe they doubled them or did some other effect—as a consequence it sounds slightly supernatural and phased. It works well with this sort of DC influenced rock. Good personal lyrics that deal mostly with relationships (I think). "It's a shame we don't dance like this anymore," yeah, tell me about it, I know. Overall, an interesting and unusual band. Thumbs up. MH (At Arms Mechanics/PO Box 27/Marshall, MI 49068)

DAMAGE DEPOSIT • Do Damage 7"

This record rules. No, seriously it does rule. It's smart, it's funny, and it fucking shreds. Featuring Felix Von Havoc of Code 13 on vocals, Damage Deposit brings full bore hardcore to your ears. They play old school thrash fast and crazy, but with a catchy backbone and witty breakdowns that make it fresh. Impressive lyrics talk about the scene being a space for everyone, the trials of getting an all ages show space, justice in society, people who dance lame, and how hardcore is just fun to play. Damage Deposit is relevant and lively. Turn it up to eleven! LO (Havoc/PO Box 8585/Minneapolis, MN 55408)

DAY OF THE DEAD • 7"

Youth crew with some crust influences. A strange mix to the uninitiated, or narrow minded, or... However, this concoction works quite well. Thick and gritty while being tuneful and somewhat catchy at the same time. It's about time bands started updating the youth crew sound. Good stuff. MA (Goodwill c/o Dario Adamic/C.P. 15319/00143 Roma Laurentino/Italy; hamsters@tin.it)

THE DEAD HATE THE LIVING • CD

Building off the many grindcore, metal-core, and hardcore bands that have come around in the last few years, The Dead Hate The Living comes out with a highly modern fusion of the three. At times, they remind me of Bury Me Standing—especially when they go into the heavier parts. These nine songs are well played and well recorded. Their politically relevant lyrics and forward thinking stance give their sound the extra bite it needs to be an overall interesting project. This CD comes in a DVD style sleeve with a nice fold out poster insert. LO (Youth Empowerment Collective/PO Box 19151/Cincinnati, OH 45219)

DEAD LIKE DALLAS • The Great Midwestern Strategy CD

Noise and chaos give way to melody and sweetness and then things go back the other direction. As with most bands that try to do this sound the transitions often turn out very awkwardly. Maybe the effect that Dead Like Dallas is going for is to jar and annoy the listener every few minutes. If so then they have succeeded. It's too bad because the rest of the time they're pretty good, that is when they're not ripping off Milemarker. What little of the lyrics that are printed in the insert lead me to file them in the ever so vague "personal" style. BH (www.deadlikedallas.com)



photo by xAfricax
Endzweck

BORN DEAD • Our Darkest Fears Now Haunt Us CD

I happen to be a huge Enochian fan. Born Dead are very reminiscent of Enochian, so it is no surprise that I think Born Dead is awesome. Born Dead's music is angry, passionate, and melodic. The base is strong and complex, much like Enochian, and the vocals are distinct and raspy. The CD includes the 7" material. However, I would recommend searching out the 7" as it is a really great release with a huge poster. The LP is also a great package, recalling the Crucifix — Dehumanization LP or Penis Envy by Crass. Awesome stuff. I hope I get to see them play live at least once before they are no more. KM (Prank Records/PO Box 410892/San Francisco, CA 94141-0892)

CRAZY FUCKED UP DAILY LIFE • Atrocities... 12"

I had no idea what to expect from this band, but when the needle hit the record my head exploded and a bunch of crusty drunk punk started circle pitting in my room. Assrash and Code 13 patches were flying everywhere! This record is the sound track to every chaos punx life. Songs about drinking, collecting records and the system, what more do you need in your daily punk diet? PUNK 4 EVER! NG (Answer/Hase Bld. No. 2 B1, 5-49/Osu 3 Naka-Ku, Nagoya-City/Aichi 460/Japan)

COLD SWEAT • LP

Classically raw hardcore with an unrelenting aggressive tone. Hail Mary comes to mind at many points where furious vocals meet intricately noisy guitar work. Cold Sweat preaches hate and frustration for the fuckers out there, but also hate the haters. They want a world free of government, flock mentality, social norms, and Christians. Their sound is similar East Coast negi-core bands like Last In Line, Cut The Shit, and Tear It Up but a strong '90s hardcore sound (like Hail Mary had) keeps them from falling in line with that style completely. This LP is pretty solid all around. LO (Rock & Roleplay Records/PO Box 17790/Seattle, WA 98107)

CRITERIA • En Garde CD

This CD contains ten tracks of guitar driven rock and roll. The band plays together well, occasionally kicking into fast and loud punk mode. The warm vocal shifts into a high pitched cry at times but are generally well integrated into the sound. The lyrics seem personal and well crafted though they are included in the booklet. The final track employs quite a bit of synthesized and electronic sound. SJS (Initial Records/PO Box 17131/Louisville, KY 40217)

CRUSH MY CALM • Lies Make Life Easier CD

A fast part, the mosh breakdown, back to the fast part, repeat once or twice and then end it. Crush My Calm have got the posi-core formula down pat. They do mix things up here and there but things don't stray too far from the formula. The singer is somewhere between the yelling and shrieking ends of the spectrum, with lots of his rants being of the "I'll never be like you" sort. It's put together well, but at times it starts to plod along and lose some of its energy, and it doesn't really stand out from the crowd much. BH (Strange Fruit/Silcherstr. 31/73329 Kuchen/Germany)

CRAVING • Fans Will Shit Their Pants double LP

I'd never heard from this band even though they've apparently been around many, many years. I'm sure being on Scene Police will give them a lot more exposure to the hardcore kids and they certainly deserve it. I've reached a point where I find it quite refreshing to hear vocals that don't entirely consist of screaming. There's not a lot of mucus flying around with this band, but like I said, that's a good thing. Sound-wise this certainly has a certain Chicago vibe (think Shellac), although Craving strikes me as having a hundred times more energy. It's math rock (if you even want to call it that since it's played quite straight) that actually really rocks. Tons of energy here, despite a guitar sound that isn't overly distorted, though I suspect that it's the Nomeansno style bass playing that generates a lot of that ROCK. If I knew anything about music I could explain it better. Meanwhile I can't do much more than genuinely recommend this. MH (Scene Police/dpm/Humboldtstr. 15/53115 Bonn/Germany)

THE CABLE CAR THEORY • Fables And Fictions... CD

I had no idea this band was still around, and I certainly never would have guessed that they had progressed to the melodic power ballad stage of their existence. Well, maybe power ballad is over stepping it just a bit. How about, intensely melodic rock with an underground feel? Whatever, you get the point I hope. The Cable Car Theory is alive and well, churning out strong tunes for you. LO (Defiance Records/Ritterstr. 52/50668 Koeln/Germany)

CLUTURECIDE • 7" w/Plot 'Zine #22

Limited to 300 copies, this features some tracks recorded in the mid-eighties. What Cluturecide basically does is take popular radio music and sing and play over it. Cynical to the max. Can't say I enjoyed this musically, but it displays the right attitude and that's fine with me. Das PLOT-Zine wie immer voll beissendem Witz und Ironie. Ausserdem ein paar erfrischende Worte ueber Szene/Hobby/Geldverdien. Auch schoen kompaktes Format dieses mal, nicht grosser als eine 7" und deshalb auch sehr leicht waehrend der Arbeit lesbar ohne entdeckt zu werden. Irgendwo steht auch "Auskotz"-Nummer, wobei ich nicht das Gefuehl hatte, dass hier mehr gekotzt wird als sonst. Meiner Erfahrung nach sind Gummihäsele doch eigentlich immer mit vorne am Start wenn's was zu meckern gibt, hier also keine Ausnahme. Wenigstens konsequent. MH (X Mist Records/PO Box 1545/72195 Nagold/Germany; www.x-mist.de)

CLAUQUE • CD

Before I got a chance to look at the packaging, I thought this was a new Red Monkey release. It isn't, but a comparison is easy to make. The sound and vibe Claue has is very similar to the stop-start punk deconstruction Red Monkey has done. Claue is a brilliant arrangement of punk, poetry, and noise. Their songs come off like weighty performance art, each one with a very intent message and interesting delivery. I found myself connecting with the challenging and personal lyrics. God stuff. LO (Big Deal Records/Jer Reid/41 Killermont Rd./Bearsden/Glasgow/G61 2JB/UK)

DISREANTITYOUTHHELLCHRISTBASTARDASSMAN • Power Violence RIP 7"

This long ass band name fits their sound perfectly. It is a conglomeration of power violence, crust, and grind bands that have come and gone. This 7" has 18 songs on it! All the lyrics are printed with even longer song explanations. Isn't it ironic that the bands whose lyrics are the most important to them always end up being the ones you can decipher through the music? Fast guitars, frenzied vocals, and pounding drums... and it is all just noise and mayhem through and through. This record is for folks who really just want a crazy pummeling. LO (Thrashbot Records/736 S Chestnut St./Escondido, CA 92025)

DEADSEA • CD

Gawd... metal is so boring and indulgent. Fuck, I hate this shit... Why do metal labels feel a need to send this crap in for review? This 'zine is a hardcore 'zine. Not metal. I don't care about that bullshit argument that hardcore is more of an attitude than music. That's just marketing. Hardcore is a style of music steeped in a pissed off attitude. Three chords, short songs, no ego, shaved heads, and raw. Not long hair, guitar solos, demonic imagery, etc. Death to heavy metal!! MA (Volume Hammer/594 Acton Rd. Apt B/Columbus, OH 43214)

DEADWEIGHT • Intinerarium CD

Unforgivable nu-metal slithers its way into hardcore at last, churned out (as you might expect) from that shameless motherland of "second rate/five years late" music haven we all know as Holland. Alternating screamed/harmonized vocals surpass new levels of intolerability as the cranked up Ibez riffz pour through Crate practice amps and my jolt weary ears to the point of utter exhaustion. This is an embarrassment of a recording if I've ever heard one, a sure-fire nod that the Euro dollar and MTV have etched yet another notch in the studded belt of globalism. Remember when scenes had their own sound? Other than perhaps Scandinavia (where, like Japan, can nowadays only COPY what's already been done here in America), it is in my professional opinion that the rest of Europe should just stop playing music altogether. MM (Benihana Records/Cyriaksring 57/38118 Braunschweig/Germany)

DISIDENCIA • 7"

This is some really rocking and sincere melodic hardcore from Uruguay, sort of a mix of Outlast and Gazpacho, and a touch of Dirty Dirt and the Dirts. Emotion bleeds through the music, the songs are well structured, the instruments well played, with good hooks and cool breaks. A solid release with intelligent and thought out political lyrics, check this out for some international hc that's plenty pissed and hopeful. A++ CD (Thought Crime Records/Boxhagenerstr. 22/10245 Berlin/Germany)

DIVISION OF LAURA LEE • 97-99 CD

Twelve songs, 38 minutes. Division of Laura Lee is a band whose name was always floating around but I'd never actually heard them. They're Swedes, which means two things, of course—1) they know how to rock and 2) they have sexed up hair and lifestyles. It took me a while, but after a few listens I got it; Laura Lee has it going on; the rock, the attitude, the great song material. Grooving and rocking like there's no tomorrow. There are no lyrics here, so I don't know if they fancy themselves revolutionaries or not, but as far as the rock goes, they're doing nothing wrong. Apparently they've gone on to greener pastures (Epitaph). This is the earlier material. It's good—you decide whether it's worth owning or not. MH (Lovitt Records/PO Box 248/Arlington, VA 22210)

DOWN TO KILL • Fresh For 2003 cassette

This tape comes from a supposed cassette label but it is just a recopy of some old tape. Guess that's part of the reason they can sell these for just \$2. Anyway, Down To Kill plays fast and melodic hardcore with an older, '80s hardcore feel. There is a lot of energy pouring into their stuff but I wasn't that interested. LO (\$2 to Renegade Tapes/239 Cumberland Ave. #3W/Portland, ME 04101)

DUTCHLAND DIESEL • Jump the Fence CD

Jump the Fence gives you polite, and I could say, radio friendly rock. At times I could call it mellow hardcore I guess. Music gets a bit chaotic at times. The songs also have a little jazz feel to them. Voice is pleasantly sung with a bit of harmony thrown in. Actually, this CD is not bad at all. A CD for life. The CD booklet ends with "Live Hard, Live Long, Give Hope." That sums it up. JG (Chumpire Records/PO Box 27/Annville, PA 17003)

EMBRACE TODAY • Soldiers CD

Embrace Today is a no holds barred, heavy straight edge band. They take the over-the-top approach to each song and end up creating a sonic assault of an album. All of the songs are similarly heavy and intense, making it sound more like one long anthem than different songs per say. Consistency seems to be the main goal, as the songs create a better mood as a whole than taken piece by piece. Fans of any other Deathwish band will no doubt recognize the sincerity and noteworthy intensity of Embrace Today. They take the heavy sound so popular with the Deathwish label and make it their own in fifteen tracks of hardcore pride. LO (www.deathwishinc.com)

EL CAMINO 53 • The Octopus Diary 7"

I love Japanese hardcore. I have for a long time. People that know me know this. I was amazed by these guys when we played with them in Japan. They were full of raw noisy energy. The record is much of the same. Six songs of raw intense Japanese hardcore done the old fashioned way. Lots of guitar wanks, and screamed vox over the fast, muffled drums. On the slower songs the vocals remind me of Sam from Born Against. Cool orange vinyl also. NW (Answer/Hase Bld. No. 2 B1, 5-49/Osu 3 Naka-Ku, Nagoya-City/Aichi 460/Japan)

ELAD LOVE AFFAIR • A Woman Gives Birth To A Gun... CD

Intensely melodic, the only hint of edginess comes from the female vocals that absolutely capture you. In fact, the music itself is sort of boring in its perfection. Her voice adds a needed depth and variety to keep these songs interesting. Elad Love Affair plays music that seems to come from a place of hardcore, but is so incredibly post-emo and post-hardcore that I hesitate to call it much more than underground college rock. I remember this sound coming from bands like Samuel a while ago, and so Elad Love Affair must be the current embodiment of where that scene has gone. All the same, the vocals really are something here. LO (\$8 to Immigrant Sun/PO Box 150711/Brooklyn, NY 11215)

EASPA MEASA • CD

This is a really rocking, politically charged and emotive hardcore outfit from Dublin, Ireland. Alongside the hardcore riffage, fast punk beats and screaming, there are some really well crafted melodies and some nice singing too. You can tell that they love their music and feel passionately about the ideas they are expressing here. The layout and artwork are also pretty sharp and complement the album well. A great CD from these gals and guys, check it out for some refreshing international hc. CD (\$10 to Clodagh/57 Woodview/Lucan/Co. Dublin/Ireland)

ELLIOT • LP

The first track comes in low and spacey, with hushed vocals and effected guitar. It reminds me of the neo-Brit pop band from Laurel Canyon (the movie). However, most of this record is not that way. Most of it is the soft and soothing emo you were expecting, complete with poetically ambiguous lyrics. Elliot's new LP focuses in on the minutia of little harmonies with lots of instrumentation. The songs come in soft and low; quiet as a lullaby even. After a couple flips of the vinyl I was ready to lie down. Is Elliot trying to seduce me or make me take a nap? Personally, it seemed like the latter but I am sure a good number of people could get busy with this slow jam. This is refined LP. LO (Revelation/PO Box 5232/Huntington Beach, CA 92615)



ENGRAVE • Stealing From Death CD

Thirty minutes of complex kick ass hardcore. Being from Germany, Engrave have that usual European sound. Starts and stops, mellow acoustic almost dreamy ambient sections along with the almost metal influenced riffs which make for an involving listen. Lyrics, which occasionally include a bit of German, deal with personal and social issues. One thing included with the lyrics of each track is a paragraph explaining each song. That's always a nice touch. Occasional spoken word intros also seem to add to the betterment of this disc. And as a bonus, you get some cool packaging with this CD in the form of a neat cardboard slipcase. JG (Defiance Records/Ritterstrasse 52/50668 Köln/Germany)

ENIAC • 7"

Two songs. Super fat bass lines keep this moving forward like a tractor in heat. No screaming, no emoting, at least not the fake kind, just moving forward all the time. I have a hard time comparing this to anything I listen to at the moment, but maybe Laughing Hyenas and Nomeansno isn't such a bad comparison. This really just ROCKS. Lovely, hand-printed (?) cover artwork, too. One more great band from Hamburg, Germany, nevertheless. MH (X Mist Records/PO Box 1545/72195 Nagold/Germany; www.x-mist.de)

ELVIS WAS MY BUTLER • Wag The Dog CD

Damn, this was so good! Really awesome! One of the best things I have heard in this century!! Get it!! You won't be sorry!! FU (Filler Records)

EXISTI • Vein and Wire CD

To start things off I'll throw out the word "metal," but to really describe this I would have to add the word "frenetic." But the "frenetic" refers not so much to the pace but to the absurd tempo changes that Existi seems to pull off, very reminiscent of the 1.6 Band. They also throw in some jazzy and surly sections to their songs, as well as the now de rigueur quiet, softly sang bits. Comparison-wise I would say that this sounds like what would have probably resulted if you had forced Rorschach and the 1.6 Band into a studio together and locked the door until they had recorded something, and it had actually turned out good. BH (Existi Publishing/6813 W Vogel/Peoria, AZ 85345)

ELUVIUM • Lambent Material CD

Insomnia getting ya down? Well, I've got just the thing... This album is full of super heavy stark ambience. Even though it's repetitive, much effective ambience is. It slowly evolves, changing very slightly. Track to track its very similar, but I still found it to be attractive and nice to listen to. If you're a fan of the classic ambient artist Brian Eno, then you'll surely be satisfied by this CD. MJ (Temporary Residence Limited/PO Box 11390/Portland, OR 97211)

FASTS • CD

This is some ass-kicking, rock and or thrash from Japan. This some fucking badass high speed rock n roll. This makes me want to pickaxe holes in the highway to plant trees (a good thing). This really is the best blend of feel good classic rock and roll, and high energy hc/thrash I've heard in a long time, plus a harmonica! Really fuckin good! CD (Sound Pollution/PO Box 17742/Covington, KY 41017)

FROM HELL • Songs of the Damned CD

No, not the comic book silly (though I wish it was). These guys are from the NY area and play more of that metallic discordant emo shit that does absolutely nothing for me at all. Seems there is a lot of this going around. NW (PO Box 23852/Rochester, NY 14692)

FEW AND FAR BETWEEN • Three CD

12 songs, 45 minutes. While not necessarily the Powerpuff Girls of hardcore, this band offers very little in the "righteous anger," "fuck—we're punk," "smelly pants" department. Nor is it silly haircut, anal, "I'm in more pain than you" emo. It's just pretty like Texas Is The Reason was pretty. Lately, at least to me, it seemed like this world was going down the toilet, even more so than usual. To have to sit through this while not so far away people are dying or getting fucked over, so that we can make enough money to buy crap we don't need... I don't know, there's nothing in this that even remotely relates to what is going on around me, not even to what's going on inside me (and what's going on inside me is usually of not much gravity, but still). This is probably so unfair, because Few And Far Between play such nice music and their singer sounds so much like Sting and they got such a good recording and wrote such nice songs. Such a shame, but I still don't give a damn. MH (Elkion Records/PO Box 252641/West Bloomfield, MI 48325)

FEAR IS THE PATH TO THE DARKSIDE • Only the Dead Have Seen the End of the War LP

This is some down tuned heavy as shit rock. Musically, I can see a noisy Black Sabbath as a major influence. Lyrics, which are distorted screams, are all in German with no translations included. There's some great stuff coming out of Germany these days. Open up the windows, play this shit loud and piss off your neighbors. JG (Scorched Earth Policy/Irisstr. 19/67067 Ludwigshafen/Germany)

FORSTELLA FORD • *Well Versed In Deception* LP

I will be brutally honest here (and by brutally honest, I mean revealing my stupid self); I think Forstella Ford is a very, very good band who writes interesting songs with intricate structures and just the right amount of heavy, groovy and catchy, but I will never really get into them because of their name. I just don't like it, I don't want it on my shirt, I don't even want to say it out loud. I have no explanation for this at all (except for the part about me being a little short in the brain department). Am I the only one who feels like this? I decided that from now on I will refer to them as Anastacia Beaverhausen instead, and Anastacia Beaverhausen is hot shit at the moment! They have been releasing a slew of records lately and, frankly, I can't quite keep up with it, but that's fine, you can safely buy any number of them and not be disappointed, I swear. From reading their lyrics I would say that they have a good head on their shoulders and that's always good to know. Anastacia Beaverhausen, what a great band! MH (Scene Police/dpm/Humboldtstr. 15/53115 Bonn/Germany) or (www.onedaysaviour.com)

FOOLOCRACY • *Sebekradez* cassette

Just like Mark McCoy, I don't speak Czech. Which comes as a real hindrance here since I can't make heads of tails of what Foolocracy is so urgently expressing in these songs. In these fifteen songs, you get a good taste of the strong sound Foolocracy has. Their songs are well structured, intense, and heavily melodic. It comes from an older punk style (more prevalent in Europe) whose main concern is well written songs. This band doesn't need to play extra loud or fast to attract you. The songs are simply made to draw you in. Fronted by highly expressive vocals, these songs leap forward to tell you a story. LO (Ultima Ratio/Kokavec Miroslav/Spáčilova 11/61800 Brno/Czech Republic)

FOR ALL IT'S WORTH • *The Road Goes Ever On* CD

It seems like I always get at least one record that after checking out the CD cover and I start playing the CD, I get something completely different than what I expected. On the cover is a nice picture of Marilyn Monroe. And with the colors of white and pink, one might expect this disc would hold some mellow mood music. The CD starts out with the nice mellow acoustic guitar, then unleashes to mega crunchy screamo hardcore. Lots of crazy drumming and killer riffs all add to the varied textures of this disc. Introspective lyrics dealing with the problems of relationships and the problems in life that these relationships can sometimes cause. Although the CD only clocks in at just under 20 minutes, that's probably all the listener can take in with a single dose. A great CD. JG (www.faitrock.com)

del cielo

Alongside fellow Greater DC Area contemporaries such as 1905 and Light The Fuse & Run, Del Cielo are carving out well-deserved spots on stereos and top-ten lists in very diverse sectors of the hardcore scene. In this current era, with its glut of third-rate bands still caught in the tired post-His Hero Is Gone/From Ashes Rise "dark & heavy hardcore" fascination, Del Cielo rises above the filler not by further milking of this now tired genre, but rather by being genuine and passionate, eschewing "hardcore" pretensions in favor of raw and emotional indie rock, DIY to the core. With a couple of split seven-inches and a new LP under their collective belts, Del Cielo are set to conquer the continent this summer—check them out if you get the chance.

Absent from the interview was Andrea, guitarist and vocalist. • Interview by Timothy Sheehan

HaC: For me personally, hardcore has always been about ideas, politics, and DIY rather than some specific sound or aesthetic. That said, what keeps Del Cielo involved in hardcore? What is it like to tour or play with bands that have a more "traditional" hardcore aesthetic such as Kill The Man Who Questions or Crispus Attucks? How are Del Cielo received at shows like that?

Katy: I came to punk by way of social activism that I was doing in high school. My first shows were benefit shows for the Amnesty International chapter at my high school that I was involved with. At that time, music was also very important to me. The first Bikini Kill record I got in high school was actually Reject All American, and

FING FANG FOOM • *With the Gift Comes the Curse* CD

This is some layered and textured emo/indie rock with some classic rock elements. They really blend the piano element in well, and the recording is really good. This isn't really my cup of tea at all, but it is definitely some good background/doing stuff type music. Makes me want to drink coffee and clean out my closet. CD (Lovitt Records/PO Box 248/Arlington, VA 22210-9998)

FUKTIFINO • *The Fast Effective Relief* EP CD

I wish all bands would send along biographical information with their records, it makes my life a lot easier. Fuktifino claim to be "oil in Galway's watered down music scene" and "all the things that punk rock represented before it got hijacked," though they fail to mention who or what hijacked punk rock. They play tight mid-tempo punk, it's well played but nothing terribly original. It actually reminds me a bit of Agent 94, this old band from Santa Barbara. BH (fuktifino@hotmail.com)

FURTHER NOTICE • *The Time Has Come!* CD

Finally!! I'm glad to receive an album by this band. I was wondering when they'd get some songs recorded, and now, here it is! Further Notice rocks an old school and new school punk blend that at times reminds me of Social Unrest, and that's a good thing. The sound quality is nice and clear, and I can recognize who's singing backup vocals... Further Notice is worth checking out if you're into quality punk rock! DJ (furthernot@aol.com)

FIYA • 7"

Well, this is like a slightly more metal and raw version of the oh so popular Gainesville sound. Actually pretty fucking good. Great packaging great lyrics rad tuneage. Yet another example of DIY hardcore in an ever increasing sea of lame ass sell out hardcore bands. Very good way to spend your hard earned 3 bucks. Oh yeah, apparently these are the same songs as the tour CDR from their tour with everyone's favorite anarcho folk punkers Against Me. AH (Obscurist Press/PO Box 13077/Gainesville, FL 32670-1077)

FOREGROUND • *The Fall of an Empire* CD

I'm always surprised that mediocre metal core bands of the early to mid '90s that somehow passed themselves off to somnolent punks as hardcore have had a lasting influence, let alone any significance at all. Cliched and lethargic metal posturing laden with samples to prolong the agony. Fuck, this is boring... MA (Voice Production Asia c/o Yeap/15 USJ5/1H, 47610 Subang Jaya/Selangor Darul Ehsan/Malaysia; voiceproductionasia@rednecks.com)

when it came out, it meant so much to me. I was also really inspired by other bands with women such as Hole and Norman Mayer Group (a now-defunct DC trio). I wanted music more than anything, and started playing drums at seventeen. It helped me gain confidence and gave me a platform to express my ideas politically with friends.

With Del Cielo, we play a number of benefit shows for causes that we believe in: Palestinian solidarity and human rights work, Rock for Choice concerts, Ladyfest benefits, and so on. We are an intentional DIY band. For me, DIY is a part of the way I express my feminism. I believe that it is important for women who play music to be engaged. I play in a band with two other women that I respect and believe in enormously. We are deeply emotionally connected to and invested in each other. Therefore, our politics are shaped a lot by our personal lives. We talk about everything before we do it, whether it's putting out literature at shows or putting a link on our website. We run our band by consensus. I think women taking the drivers' seat in their creative endeavors is a truly liberating act. We have found, in our experience, that we really love the hardcore community in this respect. No, it's not perfect, or free from sexism, racism, classism, or homophobia, but it is a place where dialogue about those kinds of realities can happen.

A lot of times we have toured with DIY punk and hardcore bands that are very different to us aesthetically. These bands are friends of ours who are interested in our music and who we feel comfortable and confident around. I personally remember when DIY shows did have more indie bands involved, and hopefully that is

FORDIRELIFESAKE • *Breathing is Only Half the...* CD

I don't know if the genre "speed-metal-emo-indy-rock" exists, but that would be the best description for this CD. Two guitars duel over frantic drumming much of the time while the singer screams and growls in the background. This gives way to mellow parts here and there that are more reminiscent of Christie Front Drive, and at times a female vocalist takes over the reins. This is well played, but the Iron Maiden style guitar wanking can get a bit out of hand at times. BH (Forge Again Records/PO Box 146837/Chicago, IL 60614)

FINE BEFORE YOU CAME • *It All Started In Malibu* CD

It may very well have started in Malibu, but it is all coming together in Italy. Fine Before You Came are a quintessential emotive hardcore band. Soft songs made powerful by flashes of intense screams and guitar twangs—this recording has all the usual aspects of the borderline indie sound. So often this genre is just tiring to listen to. This band, however, has a lot of exciting elements to draw you in. They come off as sincere and personal, this enlivens the sound. Refreshing. LO (Green Records/Riviera Mugnai 32/35100 Padova/Italy)

FRESNEL • *Scenario* CD

This CD has four long and methodical songs tracking in just over 20 minutes. Fresnel plays heavy and thick hardcore. Taking cues from punishing metal-core bands as well as melodic hardcore mercenaries, this band fuses together a hard-hitting group of emotionally personal songs. The sheer weight of these songs really gets to you. So much of it is slow and drugging that you can't help but feel it pressing down on you. They do their stuff well. LO (Noise Appeal c/o Marion Brogyanyi/Johannstr. 59-1-10/1150 Wein/Austria)

GUYANA PUNCH LINE • *Direkt Aktion* CD

Damn, Guyana Punch Line has produced an unrelenting attack of noisy, extremist, and attacking insanity; going for the kill. A few songs lay back on the throttle, but for the most part Direkt Aktion is full on go, go, go!!! Deadly. KM (Prank/PO Box 410892/San Francisco, CA 94141-0892)

GONNAFALL HARD • CD

This CD has 14 minutes of great Italian straight edge which feels like it came straight from New York. Lyrics deal with fucked up people along with their fucked up lives. There are even a couple of songs in Italian which unfortunately I can't read. Total high energy drumming, occasional heavy mosh breakdowns, along with a top notch recording quality make for a driving CD. No sitting still with this EP. Read: kick ass. JG (Green Records/Riviera Mugnai 32/35100 Padova/Italy)

something that we can provide. I do think of us as a punk band in how we operate though. We book our own shows, plan our own tours, decide everything for our band, and are very hands-on. Also, I happen to be interested in playing more "indie" or melodic music or whatever, but I am really, really moved by certain heavier bands—such as The Assistant, Strike Anywhere, Majority Rule, City of Caterpillar, 1905, Light The Fuse & Run—and it is an honor to share a stage with them. **Basla:** I started getting into music for the same reasons Katy did, I think. The first punk music I heard was the Dead Kennedys, in eighth grade. My friend made me a mix tape with "Soup Is Good Food" on it. I wasn't super into the music, but I loved the lyrics so I went out and bought Bedtime For Democracy. At first I had to force myself to listen to it because I couldn't stand the music, but it was the only band I had heard besides Public Enemy that dealt with issues I was concerned with. I was thrilled when I discovered that there were a whole slew of bands that dealt with political and ethical issues that the kids at my school simply weren't interested in. It made me feel like I wasn't crazy after all.

There's also just an energy to a lot of punk and hardcore music that's hard to escape. So I feel very lucky that we have gotten to play and tour with bands like Crispus Attucks, Kill The Man Who Questions, and The Sound of Failure that have both meaningful lyrics and super-fun, energetic music even though we are in a different genre. I also love "indie" bands like Q & Not U who probably appeal to a wider and less punk audience yet still conduct their band in a manner that I see as being deliberately thoughtful and ethical.

Just this weekend Katy and I drove to

GUYANA PUNCH LINE • *Null Transmission 7"*

This band rules. Their precise guitar and drum attack fits the crazed vocals perfectly. It is harsh and frantic, but completely under control the whole time. When you get caught in the hum it all fits together. Their live show is an all consuming event for your senses. Guyana Punch Line has some of the best lyrics around. Their painfully satirical assault on the modern day leaves you laughing and thinking. Need I say more? LO (When Humankind Attack! Records/beaudk@comcast.com)

HANDS OF DEATH • *Whoremonger CD*

Generic band name and tired title for a CD. Yawn... Heavy metal to remind you that no matter how many reinventions and how many years have passed, metal still sucks. MA (Contempt For Humanity; cewg666@hotmail.com)

HANGING ROTTEN • CD

This band sounds like a mix between Asbestos Death and Man Is The Bastard. This is some-heavy ass shit. DOOM OR BE FUKING DOOMED! NG (Voice Production Asia/15 USJ5/1H, 47610 Subang Jaya/Selangor Darul Ehsan/Malaysia)

HE TENDS TO TAKE PHOTOGRAPHS OF THE SKY • 2xCD

In this two CD set you are treated to an extended jam of bass, guitar, and drums. The songs are all epic expansions of sound. Each moves to through various sections of exploration before coming to a close. They improvise all of their songs; this recording session is made up of whatever they came up with at the time. In the eight songs that take up nearly two hours there are numerous points of interest. The question is, do you have time for all the down time in between? Listen to this while cooking or reading and you can really appreciate the way they fill your void. LO (PO Box 6041/Fullerton, CA 92834)

HEART CROSS LOVE • 7"

Heart Cross Love gives you two sexy and open songs about feelings, ideas, and wishes. The sound is very emo. Soft tones and tempo changes played over a meandering hardcore sound. Ranges of intensity and volume produce the highs and lows for you to fall into. It is gritty and nice all in one. LO (Brian Williams/15341 Startford Dr./San Jose, CA 95124)

HEINOUS BIENFANG • *Making it Nice for the People CD*

Sixteen quirky sounding mellow rock songs with gruff vocals, jangly guitars, horns, organs, and pianos. NW (Bullshit Record/828 Ralph McGill Blvd. #318/Atlanta, GA 30306)

see Q & Not U play at a college in Delaware and they ended their set with this amazing anti-war song. That to me was pretty powerful especially since a lot of kids at the show weren't political at all and may not have been exposed to the ideas that they were bringing up before. For the most part I love playing both punk/hardcore shows and indie shows, although there are some things about some hardcore bands that annoy me. For example, some of the politics can become trite, especially when the same issues are rehashed over and over in front of audiences that already agree with what the band is saying (although it is nice to have a space to go where you can just sit back and enjoy being in the majority in terms of your political and ethical views for once). I also get annoyed with some indie bands for being politically/ethically uncritical and generally thoughtless (although there is something to be said for just relaxing and enjoying the music without worrying about a deeper meaning).

I like to think that our band offers fun music with a DIY ethic. We aren't overtly political, but we all have issues that are important to us, and we enjoy participating in benefits for causes we believe in and doing our own projects outside of the band. And if there's an issue that we feel needs to be addressed we aren't afraid to do so. I guess what it boils down to for me is that there are good things and bad things about both hardcore and indie rock. I want the best of both worlds, so I hope we can continue to play with bands from both genres.

HaC: What would the internal debate look like if Del Cielo were approached by Kill Rock Stars or Jade Tree or (insert appropriate minor or major "indie" label)? Or more broadly, as it came up in our previous correspondence, what is "the role of

HEADLESS HORSEMEN • *Unconscious On Arrival 7"*

Unconscious On Arrival is a pretty good 7" record. Headless Horsemen play fast, thrash-laden hardcore with a good dose of melody and catchy sing-alongs. I really liked their forward thinking lyrics and positive attitude. Some aspects of this band sort of remind me of What Happens Next?, especially in the first few songs that are just straight up fun thrash. I imagine this band would be fun to see live; too bad they are on another continent. LO ((Gash Records/PO Box 239/Nth Carlton, Vic/3054/Australia)

HELICOPTER HELICOPTER • *Wild Dogs With... CD*

Helicopter Helicopter's high production and slick sounds have me categorizing them as an alt-rock or indie rock band. This shit is perfect for college kids who want a little different kind of rock, but rock nonetheless. They play perfectly sounding stuff to the point of being radio friendly like and akin to Weezer. "Time Machine" could easily become a radio favorite. Male and female vocals harmonize over a pleasant beat and some catchy hooks. These songs are good, but they lack any kind of bite and that makes this reviewer quickly lose any interest as these twelve rockin' ditties go on by. LO (Initial Records/PO Box 17131/Louisville, KY 40217)

HEWHOCORRUPTS • *Master of Profits CD*

Hewhocorrupts plays an interesting mix of tech-grind converge style hardcore. It's really good overall, but I wish it was a longer CD considering the hard work that went into the art and layout of the album. The artwork is a spoof on Metallica's *Master of Puppets* and looks identical to the original except for some obvious changes seamlessly worked into the front cover. It's something worth seeing... really! DJ (Forge Again/PO Box 146837/Chicago, IL 60614)

HISATAKA • *Dirty Dog 7"*

Holy fucking hell! This record smokes the shit out of everything else I've reviewed in this issue. Of course I'm a sucker for a lot of Japanese hardcore. Hisataka's *Dirty Dog 7"* has everything that old Japanese traditional hardcore had due to the Japanese being a very oppressed society, with strict family codes, and ethics that would make most of us vomit. This has almost no structure and is as chaotic as punk/hardcore can get. It's fucking raw, it's fucking angry, it's fucking mean. I hear some Septic Death in there, but it's only in the vocals... and this is probably due to the fact that Septic Death was influenced by the old Japanese style of hardcore. Seven tunes that ripped me a new asshole. Noise, noise, noise!!!! NW (Answer Records/Hase Bld. No. 2 B1, 5-49/Osu 3 Naka-Ku, Nagoya-City/Aichi 460/Japan)

indie rock bands such as ours in a punk/hardcore context—i.e. do we have any?"

Katy: I'm also really proud to be part of the community in DC that has prominent indie bands like Q & Not U leading by example of true DIY spirit. I really admire the way they operate their band. They play spaces and venues, understand the parameters of their shows, and bring their friends' bands with them. I think there is a ton of money in "indie rock" these days, and shady dealings with majors and Clear Channel are a great big part of that.

There is a lot of pressure on bands of a certain genre to sign, to get a booking agent or publicist, to "professionalize." I don't fault individuals who make those choices. I admire people who can live outside those bounds though, because I find them similar to corporate music structures. I think if every city had a band like Fugazi with a huge draw that would only play benefits in that city, we as a punk community could truly affect social change. I want my band to be something that above all meets my spiritual, artistic, and emotional needs—and those of the other two women involved. Because in a fucked up, sexist world, I'm not going to get that validation from outside. I have to create my own space for it. That is what Del Cielo is about for me: creating space for three women that often heals us and helps us grow.

In terms of other labels being interested in us, the labels we have worked with/are working with right now are amazing: Eyeball, Ed Walters, Golden Brown, and Exotic Fever (my label). We work with friends and people we trust and we communicate constantly. I have a lot of respect for the two labels you mentioned—Kill Rock Stars recently did a lot of advertising around the

ILLDAD • *Nemo Saltat Sobrius 7"*

Ildad are pissed, and their music shows it. Uncompromising tempos, brutally and strained vocals, and thickly distorted guitars come together to beat your head in. Their songs decry things in society they hate and talk about how they just need to drink it off sometimes. Ildad's sound fits in well with the other fast and harsh Swedish hardcore bands I have heard. It's a good sounding record, but not amazing. LO (Sounds of Betrayl/Box 7092/20042 Malmö/Sweden)

IMPERIAL LEATHER • *Excuses For Future Fuck-Ups 7"*

In the nineties, there were a bunch of bands from the East Bay with a gritty pop punk sound. Imperial Leather has a similar feel and a very tough edge. With catchy choruses, a punk backbone, and a raw sound this band makes some fun stuff. I really liked the upbeat rock guitar and male/female vocals. They remind me of Astrid Oto a little bit, though Imperial Leather plays stuff more heavily influenced by UK punk. I really like listening to this 7". LO (Instigate Rehk'dz/Andy Dahlström/Tomegapsgatan 2/223 50 Lund/Sweden)

IMPURE WILHELMINA • *I Can't Believe I Was Born... CD*

Eleven songs, 64 minutes. The CD starts with a nice acoustic Violent Femmes style intro, and from then on, you get some very varied songs with great writing and musicianship. I want to say this band has quite a metal sound, but that would give you the wrong impression. I've never heard a metal record with such a nice organic guitar sound. It makes it impossible for me to come up with any decent comparison. I swear at times this sounds as if Still Life was covering Neurosis. Weird, but good. The vocals are a little too much on the dark and growly side for me, but that's really the only complaint I have: Nice wall of thick, plush sound. Definitely worth checking out. MH (Spacepatrol/4 Avenue George Sand/37700 La Ville Aux Dames/France)

IN THE WAKE OF THE PLAGUE • 7"

In The Wake Of The Plague is a good name, and the band features members of Born Dead, and to top it off the cover design is pretty good looking with a creepy full color painting on the front cover. However, the five songs sound a bit compressed, and I think the 7" could have been mastered a bit better. In any event, In The Wake Of The Plague play harsh sounding d-beat hardcore with an eerie overbearing atmospheric presence. You are going to need to play this one really loud to get over the sound deficiencies, but if you can get past that then this baby is pretty damn good. I suspect their next record will be really good, especially if they can get a more dynamic sounding recording. KM (In The Wake Of The Plague/548 Broderick Street/San Francisco, CA 94117)

Roe vs. Wade anniversary and protecting women's right to choose, and Jade Tree has been extremely courageous in opposing Clear Channel in their monopoly of venues and indie rock shows. I guess if they were ever interested in us we would just decide it among the three band mates. That's really as simple as it is. But for now we are super-happy with how our material is being released.

HaC: As three women who create music together collaboratively, making all band decisions by consensus, do you see the transformative potential of the DIY music scene stronger in its ability to draw attention to various causes and contribute monetary resources to organizations, or rather in the implicit politics of those involved taking charge of their lives, living their politics, and building networks across lines of culture and nation? As participants in DIY hardcore/punk/indie rock, is what we espouse more or less important than the ways in which we actualize our beliefs and our independence from the infrastructures of capitalism? (Specifically to Katy: Can you elaborate on what you mean when you say, "DIY is a part of the way I express my feminism"?)

Basla: I'm not exactly sure how I feel about this. I definitely see that with capitalism there's always got to be people that are poor and struggling and suffering no matter how hard they may try or else the system doesn't work. And of course this patterned inequality is appalling. However, I honestly don't have any solutions for the problem. I can't help but question the viability of the solutions I hear a lot of punk kids offering. I think for punk as a movement to truly transform society it will have to appeal to a much wider range of people than it currently does. And for that to happen punk will have to compromise in ways

JOHN WAYNE'S SEVERED HEAD • *The Media...* CD

Well, I have to disagree with the idea of the media controlling my emotions. That's giving something like the media too much credit and selling yourself short. Punks need to rethink their tired slogans and come up with something new and meaningful. Or perhaps create something new altogether. There's an idea!!! When I listened to this I couldn't help but think of all the garbage that comes out on Chunksaah Records. Sort of hardcore without any guts and that super generic Rancid/Bouncing Souls drumming. Faceless and forgettable. MA (www.jwsh.org)

JOSHUA FIT FOR BATTLE • *Bring Out Your Dead* CD

8 tracks, 25 minutes. This is a collection of songs recorded in '98/'99, all previously released (so they say without saying exactly where, how and when). As far as I know, though, those early JFFB releases are quite hard to come by and kids shell out a lot (too much) money for them. So, JFFB have been around for a while. 5 years, wow, time flies. This early material here has a more traditional emo vibe than the later, more metal-influenced work. "Dreams are made up of \$6 bills"—I like that, as I quite like this band overall. Try to find this if you don't have the cash to buy the originals. It's better value for money and these songs are definitely worth purchasing. MH (The Electric Human Project/500 S Union St./Wilmington, DE 19805)

THE KICKASS • *Death Metal is for Pussies* CD

I'm willing to bet that if death metal is indeed for Pussies as these idiots claim, then this ramshackle attempt at prog-rock is undoubtedly for assholes. And if you've got eleven members noodling away, I'd say those odds are pretty good. What a travesty! Pull out my fingernails with pliers and you still couldn't get me to endure another minute of this. Allow me to quote Voltaire who said it best in 1759: "Music today is nothing more than the art of performing difficult pieces, and what is merely difficult gives no lasting pleasure." I'll toast to that! For all those wondering what the glory days were like, there's your answer. MM (www.thekickass.com)

KILL THE HIPPIES • *Spasms In the New Age* CD

Twenty-five tracks, 50 minutes. Oh shit, I don't even know how to describe this. I think it's very early '77 punk in the vein of the Sex Pistols and the Buzzcocks (probably). It's kind of fun, upbeat and entertaining. The lyrics are pure punk, acerbic, mean and short. Not bad, if you're into taking a trip in the old time machine. MH (614 1/2 N Mantua/Kent, OH 44240) *I am going to throw in my two-bits here because I really like this CD. Kill The Hippies have an early '80s Southern California power pop sound that is similar to bands such as the Dickies or U.X.A. and they could have easily had tracks on any of the Rodney On The Roq compilations that came out in the early '80s. Think new wave power pop; fun!* - Kent

those punks may not be comfortable with. I feel lucky to be a part of the punk community. I love the values and ideals that a lot of punks espouse. However, I realize that punk and punk values are alienating to a lot of people. At least in my area punks are disproportionately white, and mostly from middle class back grounds. I realize that in a lot of ways punk is a luxury that I have been privileged to become a part of. For a real revolution involving people of all ages, races, etc., we'll have to do a better job of appealing to a wider range of people. I think this needs to start with an attitude that we can learn from others, particularly people of color and working class people. Too often I see us as trying to educate others without opening ourselves up to learning from others. I guess what I'm trying to say is that both things like benefit shows and simply fostering a sustainable punk community are important, but punk as a movement is currently limited in it's ability to transform greater society. I love being a part of punk but I would love it even more if we could find a way to make it more inclusive of your average person out there.

Katy: I think that feminism for me is about women being respected and taking control of their lives, and working to dismantle structures that disable them from doing so. I feel empowered with all the decision making involved in a band: how we will plan a tour, who we will play with, what kinds of benefits we support, and how we will express our politics even though we are not an overtly political band. I think that DIY and punk for me is valuable if it can both transform you as a person and transform the world. As a survivor of dating violence and abuse, playing drums for me is

THE K10 PROSPECT • mini-CD

This sucks ass... sounds like straight up metal/rock with like the lamest emo vocals. Seriously, please stop trying to actually sing. Four songs here. NW (Nessa Records/3375 Russell Rd./Bloomington, IN 47408)

L' SPAEROW • CD

What? Only 60 minutes? But there is still so much more room... Fortunately for us, it feels fucking years longer. I don't listen to anything like this so I'm sure there are some subtleties that I'm missing, but this just sounds like The Cure to me, musically anyway, or at least what I remember of their slowest, saddest songs. The music is heavily layered with spacey, echoey and repetitive guitars (and keyboards, maybe, sometimes?) and the bass and drums seem like they just keep going at the same pace forever. The vocals are kind of a spoken/singing/droning which doesn't help make this hour go by any faster, especially considering there are no lyrics printed. It's obvious that these people are talented, but it just seems to go on and on and it never really picks up or changes. FIL (www.lucidrecords.com)

LANDSCAPE • *La Croisiere De L'Amour* CD

5 songs, 7 minutes. Okay, I'll admit it; not in a million years did I expect to be so blown away by this. This is much harder and in your face than I remember this band (maybe I just remember them wrong). It's all the way, fast, melodic and extremely energetic, like early As Friends Rust or Lifetime, maybe. Absolutely fantastic raspy and yet melodic singing, this is just great all around!! (I hardly ever use 2 exclamation marks, so there you go.) MH (Scene Police/dpm/Humboldtstr. 15/53115 Bonn/Germany)

LANDSCAPE • *La Croisiere De L'Amour* CDpe

This is some totally bodaciously shreddastic melodic hardcore right here. Tragically fucking short at only six minutes but as they say in paree c'est la vie. Let me tell you people, if these guys were from the US they'd be HUUUGE: Fast, melodic, positive, relevant hardcore from Germany. I have flawless taste in music and I am a prime example of a perfect human being and I like this... what more do you need? AH (Scene Police/Humboldtstr 15/53115 Bonn/Germany)

IO • *The Willow Snag* CD

Great packaging on this CD, and the music at times can be pretty noisy and interesting. Most the time I found it sounding to much like Palatka or The Locust for me to even give it a chance. Not bad, but not what I'm interested in hearing as far as hardcore goes. I'm a bit sick of these acoustic type ballad parts in the middle of songs, to be followed immediately by a cheat beat. NW (PO Box 71154/Pittsburgh, PA 15213)

extremely therapeutic. It makes me feel alive and whole and complete...when I am in a place where I feel in control and powerful and strong, I think it helps me to be a better agent for change. Punk



photo by Tim Sheehan

gave me a place where I could talk about things that were important to me, and also helped me to enter a space where I could listen to things that were important to other people. It is something I

LAZARUS • *Sons For An Unborn Sun* CD

Oh jeezus... This is horrible. By far one of the biggest turds I've ever come across. Who was the asshole that lied and said these guys were good?!!? Say what you want about the virtues of DIY, but with DIY comes the death of quality control. Acoustic guitar strumming weepy songs of unending pretension to aid in "getting that first tear to roll over your eyelids," as they wrote in their press release. Har har har har!! MA (Temporary Residence Ltd./PO Box 1 L390/Portland, OR 97211)

THE LAST MILE • *Reflecting The Ferocity Of Our Time* 10"

Eight tracks. This Dutch band does an amazing Rorschach impression. The guitars, the vocals, the song writing, it's uncanny. It sounds so much like Rorschach, I can't believe it. Having said that, though, I'm really not that bothered with the apparent lack of originality because Rorschach only released a few records and it's kinda nice to hear more stuff in the same vein. After Rorschach toured Europe in the early nineties a whole slew of German bands sprang up out of nowhere and tried to copy their sound, but most of them weren't nearly as good as The Last Mile. These Dutch folks really know what they're doing. You listen to this for a while and you'll hear that they've got the Citizens Arrest thing going on as well. You may think that I'm dissing this, but I'm not, I really, really like this record a lot. There's so much power, speed and emotion here (yes, I'll just say it—this has a bigger emo factor than a lot of the traditional screamo releases)! Comes with a big booklet with all the lyrics and explanations. Smart! Powerful! Fantastic! MH (Sabotage/Bronsgeststr. 34/6541 Nijmegen/Netherlands)

LIFE IN PICTURES • 7"

There is no doubt that this band knows how to play their instruments. The licks on here aren't bad but the band sounds too premature for my tastes. Life In Pictures play a softer form of "metalcore" with what seems to be forced emotional breakdowns. Metal for the sensitive type? If you would even call this metal... I would expect to see everyone in this band fall to the floor crying during a breakdown. Predictable. DH (Coldbringer Recordings/PO Box 931174/Los Angeles, CA 90093)

LOWER MERIAN • *For the Rock and the Chicken and...* 7"

For those who can read, at least when you're at a record store you see a Hot Water Music release you'll enough know to keep flipping. Then along comes a sneak attack like Lower Merian and you get stuck playing their record and suddenly your day is ruined. If this shit was any sappier you'd find it dangling off a maple tree. How noticeably low human integrity has degenerated. MM (Chicxclub Records/36 Green St. #2/Boston, MA 02130)

continue to work at.

HaC: I'm particularly fond of Del Cielo's lyrics; there is a lot of depth in many of the songs, which can seem on the surface to simply be about relationships or insecurity or losing friends—the kinds of things that most humans can relate to in a very immediate way. And maybe the intention is that they are simply about relationships or whatever, but what I get from most of the songs is a palpable undercurrent of triumph over adversity—a refusal to accept life as it is without fighting for what you want—something I see as implicit in the DIY ethic and essential to defining hardcore/punk/indie rock as something different than a simple consumer identity or pick-up scene. That said, are Del Cielo's lyrics the result of a collaborative process, or are they written individually by one or more of you? You take the trouble not only to make sure your lyrics are available not only in each release, but are also collected on your website. Obviously the lyrics are important to you as a band, but in a broader sense, what do you see as the importance of what a band says in its lyrics? Are there any bands whose lyrics have or do particularly inspire you, not only as musicians, but also simply as human beings in this often cold and lonely world?

Katy: Andrea is responsible for writing most of our lyrics; however, with a lot of the songs she will communicate to me and Basla about what she is addressing. In some of our newer songs, Basla and I have written a lyric or two. Our newer songs are a little bit broader-themed and less intensely personal I suppose, and we have also had the lived experience as a band for two years that informs us writing a song with one

LE SCRAWL • *Too Short to Ignore* CD

A complete discography from 1990 to 1999 of this bizarre yet completely entertaining German grind core band. It's not exactly grind core though, because there are elements of jazz, funk, and ska in their songs. Le Scrawl is insane with their incredibly short songs of spastic-grind mayhem that unexpectedly turn to ventures of the aforementioned styles. Then they add deep and throaty guttural screams over their songs. Despite the random jazz or ska sections interlarded through the grind core, it really works, and it's fun and catchy. There are 66 songs total; mostly studio tracks and some live and demo tracks. Awesome and interesting, this progressive/grind quartet does not disappoint. DJ (Life Is Abuse Records/PO Box 20524/Oakland, CA 94620)

LET IT BURN • *Hello Good Friend* CD

Rock n' r'n roll with some post punk and glam stylings. Seems the thing for many new bands today. Nothing I particularly connect to. It's rock. It rolls, and I imagine they must look good live. But my attitude towards this music, as with the whole "retro explosion" is why bother with the imitators when the original music (Sweet, Bowie, Slade, etc) is still available and much better. MA (Alone Records/PO Box 3019/Oswego, NY 13126)

LORDS OF LIGHT • LP

This stuff is all over the place. A lo-fi version of Spazz. A shit load of songs. A cool super hero's jacket. A guitar, drums, and a voice get it done. Hey, there's even a Shaq quote. This fuckin' record rocks. JG (Rock & Roleplay Records/PO Box 17790/Seattle, WA 98107)

LUCERO • *The Attic Tapes* CD

Last summer, while visiting some friends back in Richmond, Virginia and on one of my last nights there I was sitting on a couch in the alley behind their house after a barbecue. The air was still hot and thick with humidity and a Lucero record was spilling out of one of their windows. And I just remember that at that time I thought that it was the perfect sound to hear. This was recorded in 2000 on an 8-track in their dad's attic. If you've never heard them before, these are all really minimal, slow and somber country songs, mostly about heartbreak. Besides the guitars and drums, there's also a violin and sometimes an accordion. Lucero is really fucking good, the twang in the singer's voice is pretty amazing sometimes and the whole thing kind of makes me a little homesick for hot nights, front porches and other southern comforts. If you have heard Lucero before, then I think this stuff is a little slower and a bit mellower than some of the other stuff I remember. FIL (Soul is Cheap Records/PO Box 11552/Memphis, TN 38111)

another *about* those kinds of joint experiences.

We are also very close friends and so we have a lot of discussions about how relationships and experiences and the punk community impact us on a day-to-day basis. Therefore, it's easy for us to feel passionate about the words each other is writing, because we are committed strongly to one another and are invested in each other's lives.

Lyrics are extremely important to me. Bands whose lyrics have moved me the most include Sleater-Kinney, The Assistant, Fugazi, Bikini Kill, and Strike Anywhere—all for different reasons. Fugazi and Strike Anywhere hit me in a more political and triumphant sense; with Sleater-Kinney, Bikini Kill, and The Assistant, I feel more a sense of camaraderie and understanding of viewpoints that I hold or share. For example, Sleater-Kinney's song, "Youth Decay," contains some of the most brilliant lyrics in the world—to me—addressing food/eating disorder issues. I also like lyrics and vocal patterns the way a band like Braid used them, where the words themselves have alliteration and rhyme schemes. As a journalism major that sort of stuff is fascinating to me.

I always read liner notes and it's important to me to know what bands are saying, and that people know what we are saying.

HaC: Following the theme of "implicit politics" already touched upon by the previous questions regarding the value of lyrics to Del Cielo and the band's commitment to DIY ethics, what does it mean to you (Katy) to be involved in running your own DIY label (Exotic Fever)? Would you care to elucidate some of the work and the ideals behind the label? How about a little history of how the label came to be, and why you decided

LEG • 7"

What a turd!! Should have never left the practice room. Jangly pop stuff that makes the Apples In Stereo almost sound good. And you know that's bad!! Coming soon to a landfill near you!!!! MA (Half-Day Records/PO Box 3381/Bloomington, IN 47401)

LYNCH • *The Transformation of Madison* CD

Hailing from Southern Germany, this band has an interesting take on composition. The tension rises and falls. Violent then melodic. From grinding guitars and screams to ambient and back. Much more creative than many, and very well thought out. This CD is dark, uneasy and emotional (not in the emo way...). There's enough experimentation to give them their own sound. Definitely worth your time! MJ (Scorched Earth Policy/Lrisstrasse 19/67067 Ludwigschafen/Germany)

MACHATAZO • *Las Sesiones del Gusano* 7"

Someone call a doctor. I am hurt, I am bleeding internally and I think my skull is fractured. Damn these live studio tracks are brutal. I do not use this term lightly. In your face death grind. Sick low vocals, tight fast and solid drums, and tuned down (sounds like B) guitar. I liked the LP a lot even though at the time it seemed a bit much, but this 7" has a raw intensity to it, one that as the insert says, can only be captured when a band is practicing or playing live. The recording is really nice and clear and the drums are mixed very well. If bands like Exhumed or Dying Fetus are your forte, you will not be let down. As a sort of grind/death connoisseur, this gets 8.5 out of 10 points on the scale. Fuck, any real grind or death fan will not be let down by the maggots sessions. Get this now. CF (First Blood Family/PO Box 1766/Madison, WI 53701-1766)

MEANWHILE • *The Show Must Go On* 7"

This 7" came out about a year ago on Feral Ward and now is a European pressing on Communichaos Media. Meanwhile have also released a few LPs from US labels in years prior. Their sound is heavy duty punk with a slight sense of melody. They remind me of label-mates Born Dead Icons, as they seem to be equally influenced by Motorhead. The two songs here are crushing, rocking, and powerful. LO (Communichaos Media/Box 825/10136 Stockholm/Sweden)

MURDER IN THE RED BARD • CD

A good chaotic mid paced hardcore CD with screamed/sung vocals. 5 tracks make up this ep. Clearly recorded guitars with almost a twangy sound also make for an interesting listen. Minimal information is included with CD though. I wish there was some lyrics included. JG (www.edwaltersrecords.org)

to be involved with it?

Katy: My former band mate Bonnie started Exotic Fever and then asked me to get involved. This was three years ago. It all sort of started as a joke, and then Sara our friend wanted to put out a benefit comp for DC Books to Prisons and we all just started working together. It has been a very organic process. Now Bonnie has "retired" and is raising a beautiful little girl, my goddaughter Hannah Campbell Frasure. She is really busy, so Sara and I run the label. It is really important for us to have a label that is run by women, and to have women in leadership positions in the DIY cultural community. It's important to us at Exotic Fever that we put out artists that we are inspired by politically, artistically and as human beings. We also like to work with manufacturers and distributors that respect us and that have fair business practices. All of our artists are DIY and self-booked, and all are *extremely* active in terms of playing shows and touring. We're really lucky to get to work with the people we do. We also as a label like to release compilation CDs that benefit local nonprofits and activist groups and at the same time highlight different punk and DIY bands in our area.

We try to have an empowering workspace for interns and other folks that want to get involved with the label, and involve all our artists in the decision-making processes.

HaC: And as a final thought, I'm curious as to how you feel as a band finding yourselves on the continuum of this DC music community that has produced so many challenging (dare I say "revolutionary"?) bands and that, as a scene, exerted so much influence on the development of hc/punk over the years, and do you feel a

MAJORITY RULE • *Emergency Numbers* CD

Is it just me, or does this band just keep getting better? This album can be dark and heavy at times, then mellows down to deathly beautiful melodies. Truly dark and desperate sounds permeate this CD, and I can't stop listening to it. It takes me into a dark and spooky realm while putting me in a trance. As I listen and blankly stare at nothing, I appreciate the amazing constructions of melody and beats. I start to envision a place with no light, except for street lamps projecting dusty, dull circles of yellow and gold down the winding path of a snow covered road. Then I realize I'm truly home. DJ (Magic Bullet/PO Box 2370/Merrifield, VA 22116)

MAD PARADE • *Bombs And The Bible* CD

I wasn't expecting much from this. I thought the new Channel 3 LP was mediocre at best, and I figured this would be the same. Both Mad Parade and Channel 3 were melodic hardcore/punk bands from Southern California that were in their prime in the early '80s. They both got back together and did new records. And as noted I thought the new Channel 3 LP was pretty bad. I was really into Channel 3 in the early '80s, and at the time I thought Mad Parade was good, but not great (Social Distortion, Channel 3, and Shattered Faith were all much better bands for the genera). But *Bombs And The Bible* is really good. A total surprise. I even pulled out their debut LP as well as the *A Thousand Words* LP and the *Right Is Right* 7" to give myself a refresher, and I have to say that this new LP is just as good. There are a few clunkers that are pretty much just filler, but the same can be said of their debut LP. Hell, that LP opened with "Court Jester" which is probably the worst song on that record. In any event, *Bombs And The Bible* is really just a fun, melodic, catchy punk record. I have listened to it many, many times now and I really enjoy it. One of the rare occasions where a band from the early '80s manages to release some new material that isn't just a plea for mainstream success or a half-assed regurgitation of their hey day material. If you can sample the songs on-line then check out "Teenage Magazine," "Infamy," or "Man of Steel." "Murder In Manhattan" is pretty good too. KM (Dr. Strange Records/PO Box 1058/Alta Loma, CA 91701)

MOMENT OF YOUTH • 7"

Awesome cover art on this record. The drawing cracks me up. After looking at the insert I notice the bass player wearing a Prowl T-shirt... I know right away that this can't be bad. It is fucking rad is what it is. Seven songs of generic angry hardcore played by young kids, that seem like they listen to lots of Western Mass hardcore. Very cool stuff, with lots of enthusiasm. Mine's on clear wax... yay! This is the kinda music I love to put out. NW (Parts Unknown/PO Box 4835/Toms River, NJ 08754)

connection to this history, or feel a part of it?

Katy: DC is so much a part of me. It's funny; we've been asked if the initials of our band intentionally spell "DC." That wasn't on purpose, but it's a nice and funny side effect. I guess one of the most obvious things for me was that I got involved in Positive Force DC when I was seventeen. It totally changed the way I thought about the use of my own time and energy to change the world around me. Luckily, as I was also falling completely in love with music, I was around an amazing community of people who supported that. I could go to local shows and see phenomenal women playing in bands. I felt at home. But not in the complacent kind of way—I definitely had ideas of what I could bring to the table in this town. I ended up meeting folks from the organization. I now work for (the Empower Program, a youth gender violence prevention organization) at a Positive Force meeting. When I started a label, there were people like Brian Lowit, Kim Colletta, Jenny Toomey, and Ian MacKaye that would literally be on the phone with me in a pinch to answer my most basic of questions regarding the mechanics of it all.

I couldn't ever leave this city. I have traveled different places, and this is my home. I love it here. I also think it's a great city to start things in—and I hope with Del Cielo and Exotic Fever Records we continue to start projects every day. I still meet inspiring people all the time, and it's awesome to live in a place where there are resources at your fingertips to work with new friends and put ideas into practice.

Thanks to Del Cielo (and especially Katy) for all the patience with the interview process. Get in touch with them through: <http://www.exoticfever.com/delcielol>

MASS GENOCIDE PROCESS • CD

This is some pissed off crusty, grindy HC, with a nod to the likes of Doom and Amebix. I hope these four lads from the Czech Republic keep at it, because there is some potential for some really epic, apocalyptic crust here. CD (Impregnate Noise Laboratories/Bodan Mach/PO Box 2/76361 Napajedla/Czech Republic)

MASS SEPARATION • Tak Mau 7"

This is quite possibly the best thing I reviewed this time around. Ultra pissed, ultra fast, with an awesome down to earth political view, these Malaysian thrashers have got it down. Straight up, fast as hell hardcore, they don't let up for a minute. With a rad digereedoo/feedback intro, this high energy fastcore has relentless urgency that is hard to beat. This is really cool because it is almost grind, but they keep it real with pissed off shouted vocals and the hc/thrash backbone. They are much tighter now than their last material I heard on the Destroy All Borders comp EP. Badass stop on a dime insanity core. Highly recommended. CD (Meconium Records/814 Azelea/Black Mountain, NC 28711)

MEMENTO MORI • CD

This CD is the same as the LP, which I also reviewed. It appears that they made these to sell on their tour. I really can't seem to come up with a good description for Memento Mori. It is definitely in the same category as Tragedy, though I wouldn't compare them to Tragedy; I just like both bands for the same reason. Powerful, catchy hardcore that really manages to hold my attention. I really like this one. KM (The Circle Game/1520 West Pines Drive/Charlottesville, VA 22901)

NINJA DEATH SQUAD • Bridge 12 CD

Fifteen tracks, 45 minutes. A two man band, not a lot of those around. The sound is quite raw, almost like a demo, it has that angry rats screaming in the kitchen kind of appeal. It would be interesting to hear what this could have sounded like with a "proper" band and recording. That's not what you get here, though and that's fine. The songs go from contemplative to screamy in a second. Nice to noisy, structured to chaotic. You must be willing to put up with a very rudimentary sound, though. MH (Agitprop Records/PO Box 748/Hanover, MA 02339)

"NEW" TERROR CLASS • Did You Hear That We... LP

Most of this LP shows off the way "New" Terror Class uses stop/start melodies and short whips of guitar and vocals to create an intricate sound. The distinction between poetry reading and punk band screaming blurs in the vocal style of this band. No wonder some of them are in Party Of Helicopters. This recording is a couple years old, as it originally came out as a CD on Troubleman, which makes for a semi-dated arty style. After all, the dark keyboard sex rockers have become full-fledged new wavers nowadays. Still NTC keeps up with the off beat sexy themes and sharp wit that seem to be the most important thing these bands can bring up. LO (The Electric Human Project/500 S Union St./Wilmington, DE 19805)

NO THINK • Straight To Hell 7"

On this record, No Think play six tracks of non-descript thrash from this Japanese band. Guitars and bass are distorted to noise, the drums thud in time, and the dual vocals are choking and gagging. Pass on this one. SJS (HG:Fact/105 Nakano/Shinbashi Mansion/Yayoi-Cho 2-7-15/Nakano, Tokyo 164-0013/Japan)

NORTHERN LIBERTIES • Erode and Disappear CD

Northern Liberties build a dense wall of sound with bass, drums, voice, and some delay and extra percussion. The bass comes to the front with a thick crunching roar and the drummer plays fast and fills a lot. The third member of this trio layers his vocals deep and places them where a guitar might be expected. He also contributes some extra banging and clatter to the sound torrents. Many of the lyrics have certain intriguing cosmic overtones. Others offer harsh social commentary on celebrity, television, isolation, and such ills. There is a general negativity to the words. Northern Lights reminds me of Steel Pole Bath tub at their noisiest. SJS (www.worldatearrecords.com)

THE NOVEMBER GROUP • Hang Us All As Traitors CD

Harsh and anguished screaming hardcore that would fit right into a CrimethInc comp. Full of great and long winded political and social metaphors. The music is hectic and unconventional. Each member has the chance to stand out on this recording. The closest I can compare this to is bands like This Machine Kills and other bands I'm not too familiar with. Very emotional. Like they mean every word, note, and rhythm. Really cool packaging also. I really liked the line in the liner notes that says, "These songs are inspired by the unsung." This is true—many people who don't even know what the hell Hardcore is inspire a lot of what we do and sing about. Good political hardcore. It's not Trial and it definitely isn't Silna Wola. Maybe a heavier Strike Anywhere? CF (IEM Records/PO Box 14728/Portland, OR 97203)

THE NOW DENIAL • Brothers Not Fighting 7"

Stylistically these guys remind me of the popular sound of 1993-1994. For some a good time, and for others, such as myself, a bleak time for hardcore. Really dry and uninspiring stuff. The music is just there, and while at times they add cool twists, it's not enough to elicit much reaction. Same with the lyrics. Only two songs, and they're all about reclaiming punk rock. Yeah, okay... MA (Tor Johnson Records/14 Greene St./Pawtucket, RI 02860)

NOXAGT • Turning It Down Since 2001 LP

Noxagt are a power trio from Stavanger, Norway. Their lineup consists of drums, bass, and viola. Their modus operandi seems to be improvised instrumental drones played as loud as possible. They begin with a theme or riff that is repeated and shifted now and again slowly increasing the volume and density of distortion, echo, and other treatments. Each musician fills a lot of space in the sonic architecture of this music, and they play together very well. Noxagt are like a summer storm on the prairie. The deep bass rumble thunders through the air, the viola is the rain falling in sheets, and the drums are the rhythm of the raindrops splashing on the thirsty earth. Essential music for growing minds. SJS (Load Records/PO Box 35/Providence, RI 02901)

NOXAGT • CD

The first song opens with a thunderous crash of bluesy-swing noise. Horns wail as the instrumentation pushes itself closer to the tempo of an offbeat funeral march. Further tracks show off their affinity of jumbled sounds and heavy bass. Nearly all of the songs here are crushingly heavy. Noxagt uses noisy guitar and unrelenting drums to call their post-modern sound into being. I appreciate the fact that this Load release is virtually keyboard free and stays on the weighty side. Still freaky, Noxagt fits well within the style of this label. LO (Load Records/PO Box 35/Providence, RI 02901)

THE OUTCASTS • Struggle 7"

The drums seem off and the recording isn't good. There are already too many records in the world. Get tight before you record is my advice. NW (Sounds of Revolution/PO Box 20017/Lasalle, ON/075091/N91 3E5/Canada)

OLD MAN GLOOM • Meditations in B LP

Heavy as fuck, tight mid-paced sludge... Very technical and technological sounding, too. Dark and weird, it's the sound of the aftermath of a war between humans and technologically advanced alien simians. In the cold dark death of nuclear winter, the only survivor is Old Man Gloom. DJ (Magic Bullet/PO Box 2370/Merrifield, VA 22116)

THE OPPOSED • No Gods No Masters CD

I wonder if these Cincinnati guys know that the Amebix had a song titled "No Gods No Masters" over 10 years ago? I doubt it. This has parts that sound like The Templars (though not nearly as good), mixed with some newer bad metal era GBH. Not a good record at all. NW (www.theopposed.com)



MY CALCULUS BEATS YOUR ALGEBRA • CDR

M.C.B.Y.A.'s outlandish disclaimer states the band cites influences from everyone's current list of ironic musical sources to beat YOUR lame trendy band to the punch with given's like: Gang of Four, Jesus And The Mary Chain, Black Dice, and so on as though it needs to all be spelled out for us. And if you've made it this far in the review and are still finding it cumbersome to make it past that terrible name of theirs, join me why don't you in chorus as I sing "I DON'T WANNA HEAR IT." MM (795 S Washington St./Denver, CO 80209)

MANIFESTO • Los Asesinos De La Superficialidad 7"

This 7" comes with an impressive and thought provoking booklet. Inside they not only discuss their songs and ideas but also fill the majority of the pages with intellectual thought on the ills of society. Large topics and grand ideas are addressed and hopeful ideas are suggested. It is a good read. Musically, this band reminds me of the highly politicized hardcore that came out of the US in the early nineties. Bands such as Groundwork and Struggle come to mind, though Manifesto's sound has a stronger sense of melody than those bands. I really liked this 7" because of its message, so I consider it a bonus to get music that is equally heartfelt. LO (De Graanrepubliek/Bankstraat 37/9715 CD Groningen/The Netherlands)

MICO • Outside the Unbearable Grows CD

Think of Quicksand, only more radio friendly (if that is possible). Pap no matter how you stir it. MA (G7 Welcoming Committee/PO Box 27006/360 Main Street Concourse/Winnipeg, MB/R3C 4T3/Canada)

MIDNIGHT CREEPS • Doomed From the Get Go CD

Low-impact costume punk for street corner fourteen year olds. If I'm supposed to believe the annoying female singer's desperate sexually-charged pleas at how tough it is for her to get laid, then I'll be down on St. Mark's Place to squirt her in her painted on face with a Super Soaker full of Astroglide before she can even over-annunciate the word CUNT again. Ugh! Five bucks says she has skid marks on her K-mart underwear. MM (Rodent Popsicle Records/PO Box 1143/Allston, MA 02134)

MURDER DISCO X • The Feeding of the Five Hundred 7"

Decent hardcore/punk from Germany with a member of Severed Head of State and a member of Belching Beat. Energetic and pissed off. DJ (Terror Records/Tilsner/Weidkamppe 2/30569 Hannover/Germany)

THE NEW MESS • Au Naturel 7"

The quality gatefold sleeve decorated by minimal landscapes and plenty of white space foreshadows the sound of this band. The New Mess can be found somewhere between the worlds of post hardcore and indie. These three songs bubble out as long movements of musical experimentation, with a few moments of tight rock energy. The mix of these two very different intensities is odd at first but a few more listens make this sound cohesive. The New Mess is meant to be of the new style, it tries to push the envelope of genre and musical combination. That said, it is also boring at times. Alas, innovation does not always equal entertainment. LO (Deleted Art/Samsonowitz/Lars Kaggsatan 43 A/41504 Gothenburg/Sweden)

THE NINE BILLION NAMES OF GOD • Razed... CD

On this CD a guy named Luke plays guitar and sings gentle songs of love and loss and loneliness. His voice sounds young but the words seem full of worldly experience. The last track, titled "To Wheels" is a eloquent response to the fear and imperialist reactions gripping America during its War on Terror. Though the words are often heartbreaking, the songs display a soft, warm strength that draws the listener in. Luke is joined on a few tracks by a second vocal or guitar and the warmth increases a little bit more. This seems to be a healthy exercise in emotional catharsis. SJS (Mogano/8 Candlewood Dr./Andover, MA 01810)

THE (NO) APOLOGIES PROJECT • Deconstruct the Dancefloor CD

Sweet saxophone licks, losers. Luckily this piece of turd fell in the wrong hands because I'm sick of bands getting away with playing shit like this and receiving good reviews. If I cared slightly more, I'd fight any of you in a maniacal rage with my shirt off just to prove to you how bad your music really is. Break up! No one will notice. MM (Coptercrash/PO Box 6095/Hudson, FL 34667)

NO LIMITS • Www.Borba.Non-Stop CD

No Limits fuses hardcore, rock, thrash, and metal into their songs to create a high energy mix. Their lyrics discuss issues of state control, scene unity, personal freedom, expression, and much more. The songs on this CD are from the later half of the nineties (when they were written) so you get a good sense of this band's progression and past. LO (Enzo Durdevic/Dekani 201/6271 Dekani/Slovenia)

OUTBREAK • Information Overload CD

Okay, I think these guys have been listening to a lot of Planes Mistaken for Stars. Or maybe they stole the tape collection out of PMFS's van the last time they were in Europe. This is mid-tempo hardcore with a heavy rock element running through it, much like the other band mentioned above. The guitars are loud, the singing is rough but not at the screaming level and the songs just keep moving. Every once in a while the intensity level drops and the Motorhead/Judas Priest vibe gets a bit too thick, but the rest of the time this is good. BH (Rockstar Records/Verbindungsstr. 9/52080 Aachen/Germany)

ODDBALLS • Shit Explosion '94-'99 CD

22 songs, 54 minutes. This so isn't my scene. It's hard for me to describe it. I know there's a whole scene that listens to this type of band, but I can't think of a single one at the moment. Crap, what's wrong with my brain... Well, The Clash, I guess... It's melodic garage punk with some bluesy interludes, totally not my cup of tea. It's played alright, catchy and everything (if you don't mind the German accent). Like I said there's a scene out there for this, but it's probably not the readers of *HeartattaCk*. Sorry, don't know what else to say. MH (Weird Science) or (Scene Police/dpm/Humbolstr. 15/53115 Bonn/Germany)

OHM • The Black River EP

Prog rock is alive and well. Just not that interesting. MA (www.releaseheats.com)

PAGE 99 • Document #8 LP

To be honest I've often felt that Pg.99 was maybe a tiny bit overrated. Or maybe I just started feeling that way after I saw them live. Sometimes people are a little too much in love with their own dinginess. For example, I don't feel any less punk rock even though I occasionally wash my hair. Having said all that there is no doubt in my mind that Pg.99 has indeed written some very good material. This LP here is the European pressing of their 10" (also, quite cunningly titled *Document #8*). To me this is some of their best if not the best material. It certainly opens with my all time favorite Pg.99 song "In Love With An Apparition" and the songs keep you rocking throughout. So, yes, this is definitely worth purchasing. Not the least reason might be the incredibly beautiful packaging—an embossed black gatefold cover. Very tasteful!! By the way, by not describing their sound I'm implying that you already know because you're cool. And if you're not cool, then fake it and buy the record anyway. MH (Scene Police/dpm/Humbolstr. 15/53115 Bonn/Germany) or (Robotic Empire or The Electric Human Project if you're in the US)

PAL • Direct From Quimby's CD

Post-emo low-fi indie garage punk... hmm, whatever you wanna call it, this is cool. Keyboard, clarinet, as well as an organ make for some interesting stripped down catchy punk with other influences as well. They really seem to be enjoying their original sound, which is awesome. I haven't really heard anything quite like this, but it's definitely interesting. Original and sophisticated, but not pretentious. Good stuff. CD (www.carterrecords.com)

PARLOUR • Googler CD

Self-indulgent instrumental snobbery that unjustifiably necessitates an enclosed disclaimer to convince us that musical prowess is indeed a commendable asset that should be given consideration when it comes time for a judgement call. Unfortunately for Parlour, being a more current and contrived Tristeza clone is like deciding to wear a condom AFTER you knock up your best friend's kidnapped underage fiancé. Hello, this is a *HARDCORE 'zine*. We are not open minded to progression. Check back in fifty years. MM (Temporary Residence Ltd./PO Box 11390/Portland, OR 97211)

PAINT IT BLACK • CVA CD

This is pretty good. At first I wasn't "wowed" but the more I listen to it the more I enjoy it. The music is solid hardcore with lots of melody and catchy parts, while the singing is hard and raspy which keeps it tough and energetic. The vocals sound sort of like early '90s youth crew, though not in a cliché way. The best lyric is "You're dead inside; I can smell it on your breath." The band features former members of Kid Dynamite, Lifetime, and Good Riddance. Paint It Black is a good band, and CVA is a solid hardcore LP. I like it. KM (Jade Tree Records)

PARTY OF HELICOPTERS • Please Believe It LP

Another freaky Party Of Helicopters release... One side of me appreciates the forward thinking ideas and sassy wit put forth in these songs. Along with that, the homages to old new wave and classic rock that abound on this LP help to create a strangely original sound. The other side of me finds these songs slightly irritating. Too often they slip into a '70s rock vibe which, coupled with the high pitched vocals, ends up sounding like a heavy BeeGees. LO (BiFocal Media/PO Box 50106/Raleigh, NC 27650)

PATH OF DESTRUCTION • 1:00AM 7"

Pretty good, but not much really stands out from being just plain old average. DJ (Havoc/PO Box 5855/Minneapolis, MN 55408)

PROVOKED • Infant In The Womb of Warfare LP

Apparently this Minneapolis, MN punk band features former members of Scomed, Flux of Disorder, Deadstate, and Pontius Pilate. I know Scomed, but don't really know much about the other bands. What I do know is that I really like this LP. The vocals are gripping and passionate, alternating between powerful screaming and almost spoken appeals. The music ranges between heavy mid tempo crunchiness to more full on ragin' thrash. It all comes together with a really honest, and intense energy. Really quite good in my opinion. Very political of course, in case there was any doubt. KM (Profane Existence Records/PO Box 8722/Minneapolis, MN 55408)

PEACE OF MIND • Values Between 0 And 1 CD and LP

Eleven tracks, 26 minutes. To me this German band is finally coming together. After a few earlier releases they've settled into mid-tempo hardcore that is quite melodic but still exhibits a lot of that punk rock anger and bite that I like to see in bands. The male male/female vocals and the politics remind me of bands like Bread and Water, Fuego and Turn Around Norman. Well worth checking out if you're into this kind of thing. MH (Scene Police/dpm/Humbolstr. 15/53115 Bonn/Germany)

PELICAN • CD

This shit is heavy, boy. I really enjoy this CD. I enjoy it over and over. Pelican is sexy. It's brutal. Play it loud and be crushed, or play it soft and read a book. I prefer to be crushed. Pelican play a style very similar to Isis but it is fully instrumental. Heavy guitars, loud drums, intricate riffs...it's not what you're thinking. Pelican adds an element onto the genre. This band sticks out. Listen to Pelican and hold your teddy bear. DH (Hydra Head Records/PO Box 291430/Los Angeles, CA 90029)

PHOBIA • Grind Your Fucking Head In CD

I'd say these guys picked up where Disrupt left off, crusty grind metal. I haven't heard these guys in many moons, and I must admit I like the first LP on Relapse a bit more. This is too polished, and the snare drum is way too high end for me. I think kids who dig crust and grind will get a kick out this. Lyrics touch on materialism, greed, drug addiction, and other social issues. NW (Deep Six/PO Box 6911/Burbank, CA 91510)

THE PHOENIX FOUNDATION • These Days CD

This band plays catchy, melodic hardcore with a good beat. All of the songs are high energy and full of intensity. For melodic stuff, it has quite a bite. Most of the songs are written about personal issues, which lends itself to the music rather well. Luckily, this is no boring, sappy collection of songs. Rather, The Phoenix Foundation leap forward with a lot of vitality. The best song on this CD has to be "These Days," whose haunting chorus sticks in your brain after each listen. Seriously, there are number of solid rockers on this CD. LO (Newest Industry/Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UK)



PINK AND BROWN • Shame Fantasy II CD

Typical hipster stuff via Load Records. The music sounds unmixed and noisy in a semi garage fashion, with the lyrics being buried and distorted in an Unsane sorta way. This is the kinda shit that comes from the other end of my house all night... hipsters from the East Coast take note. Pretentious is all I can think. I'm sure these guys have comb-overs, bad tight clothes, and white shoes. NW (Load Records/PO Box 35/Providence, RI 02901)

POINT OF NO RETURN • Imposed Freedom... LP

Point Of No Return offers up brutal metal and driving hardcore on this record. It is full of harsh breakdowns, dramatic build-ups, and more than a few crushing moments. Point Of No Return is a harsh straight edge band with a strong political message. The songs here talk frankly about complex political situations and the accompanying booklet has a long discussion of straight edge—where it has been, where it is going, and what it means—based on one woman's struggle to define it in her own terms. The messages in this project are quite interesting. Musically, Point Of Return is strong even though it isn't really my bag. LO (Scorched Earth Policy/Irisstr. 19/67067 Ludwigshafen/Germany)

PLACER • Summer CD

Man, this is really not my thing. Placer plays music that is a mix between indie and metal-influenced hardcore. It comes together in a harmony of soft vocals and loud guitars, but in a way that is just too slick and highly boring to me. The indie parts where they kind of sound like Jets To Brazil are the worst though. The whole record is manic. Ugh. I just don't care for this kind of stuff at all. LO (Dopamine Records/PO Box 3221/Beverly, MA 01915)

POTOMAC • LP

A slab full of heavy, discordant, crazy, out of control hardcore from Germany. Shit, there's even some acoustic stuff thrown in at the end that sounds like it came from some '80s metal band. Not that the addition of that is bad, it just seems to add to the craziness. Screaming and spoken lyrics which are introspective and comment on social problems are in both English and German. And for all you record collectors out there, the LP is pressed onto super cool white marbled wax. JG (Flowerviolence Records/Kapellenstrasse 16/69469 Weinheim/Germany)

PRIMATES • Rabjando Rabia CD

Primates play fast and classic punk rock with female vocals. Their songs have a lot of melody and a consistently circle pit friendly beat. This CD is raw and energetic with each track, and there are twenty-seven of them. The sound is sometimes thin but that just makes their sound all the more raw and real. Primates have a lot of spunk tossed into the mix for good measure, so after these twenty-seven songs you are left feeling upbeat. LO (primate187@hotmail.com)

PUSHER • EmPunkYar Strikes Back CD

Pusher plays melodic punk in a classic style. Their sound has a lot of pop, but also a lot of classically punk arrangements. They even do a snotty cover of The Clash's "Should I Stay Or Should I Go." The grittiness in some songs reminds me of Crimpshrine. All of the songs on this CD-R sound good. You have to be able to tolerate poppy punk—but if you can then there are plenty of catchy moments and fun sounds to enjoy here. LO (knot_records@yahoo.com)

RAEIN • Il n'y pas de Orchestre CD

It's not hard to visualize the singer for this band rolling around on the floor having a conniption fit. This of course fits quite well with the spastic nature of Raein's music. Not to say that the songs on this CD are constant spazz-outs: they often fall into a melodic, undistorted guitar groove before throwing another fit. This a solid release but at times things get a bit too spastic for me, if you are into the spastic stuff then you should definitely get this. BH (Ape Must Not Kill Ape Records c/o Ebullition Records/PO Box 680/Goleta, CA 93116)

REALITY CRISIS • Open The Door and Into the New... CD

Decent political hardcore punk from this Japanese outfit. Sort of a mix between Conflict, Icons of Filth, and Scandinavian punk. The vocalist sounds a lot like the guy from Hellchild. Gutural and abrasive. Yet this is not the gurgly grind crap. This record hits its stride on "Sore." My only complaint with this disc is the use of sound bites. For one, it's a tired practice. And to open an album with close to two minutes of samples is a bad, bad, bad idea. Bands like this need come out with both barrels blazing. MA (Answer/Hase Bld No. 2 B1/5-49 OSU 3 Naka-ku Nagoya-City/Aichi 460/Japan)

RED REACTION • 7"

Total ass kicking hardcore. Somewhat angry lyrics that are screaming me against the world. Shit, one track almost made me feel like I was listening to Black Sabbath. The kind of stuff that demands to be played loud. As a bonus, this 7"er comes on cool yellow wax. Killer. JG (Coalition Records/Newtonstraat 212/2562 KW Den Haag/The Netherlands)

ROY • The White EP CD

On the first track, Roy has a lilting melody and aggressive rock sound that is a cross between Sonic Youth and Soundgarden. The rest of the CD moves fully into an even-tempo indie sound that has a lot of artful moments. It's funny to read in their one-sheet that they resent how hardcore has become watered down and slick due to big magazines, MTV2, and the ease of slick digital production. I would accuse them of being the exact thing MTV2 wants to air, regardless of the disclaimer they are giving and how they recorded these songs in a basement. Members of this band were in Botch and Harkonen, but Roy shows off their talents on the other end of the spectrum. Roy is all about songs you can latch onto and enjoy from the composition and passion. Not surprisingly, they have a release due out on Initial. LO (Lonesome Corner/PO Box 23113/Seattle, WA 98102)

REALMFALL! • Kaddish For An Unborn Poem 10"

Complex intricate German political hardcore that seems to need a listener's full attention. Hard hitting along with soft and fuzzy stuff. Lyrics that are not only screamed, but also spoken. It's all here. And you best have some spare time because also included with this record is a ton of reading material. Not only do you get a few sheets with lyrics, but also included is a book with a bunch of essays. Hey, they even throw in some cloth patches. A nice package that is bound to bring up the long discussions the next time your friends come over. JG (www.gasolinepoetry.org)

RISE AND FALL • I'll Dance My Dance CD

This really isn't what I expected from a H:G Fact release. Normally you get bone crushing hardcore with a tinge of metal. However, Rise And Fall are straight up melody. Hell, they are even emo. These songs are very well done. With high production and good structure, they make for an intriguing listen. Using a poppy punk as a starting point, this band infuses vitality and umph with varied tempos, layered sounds, and super tight elements. LO (HG:Fact/105 Nakano/Shinbashi Mansion/Yayoi-Cho 2-7-15/Nakano, Tokyo 164-0013/Japan)

RATS INTO ROBOTS • A Demonstration CD

Recorded in a basement. Emoville, USA, I guess. Nothing new, nothing good here. Screamo that's typical and equally as annoying. NW (947 Melrose Blvd./Pickerington, OH 43147)

RIPCORD • Discography II LP

Holy shit. I remember buying all the Ripcord LPs and being blown away time after time. But I haven't really given these records much play time in the last 10 years. That was a mistake. These songs are still fucking awesome. They have held the test of time and kick just as much fucking ass as they did in the early '90s. Powerful, catchy, angry hardcore with a solid backbone of melody and totally right on vocal work. Classic. Simply awesome. KM (Skuld Releases/Malmsheimerstr. 14/71272 Renningen/Germany)

RAMMER • 7"

Fuk yeeahh!! Awesome Canadian metal that's heavy, catchy, and makes your brain discombobulate. Chugging guitar riffs and harsh yet distinguishable metal screams accompanied with a steady, thunderous percussive section makes this 7" an enjoyable listen. I haven't heard metal this basic and so good in a while. It's about fucking time! DJ (www.rammer.ca)

REALIZED • CD

Dark, heavy brooding and technical like His Hero Is Gone or From Ashes Rise. Epic and ugly, sort of similar also to Wolfpack. Good dark hc to be sad to. CD (realizedhc@hotmail.com)

THE SADDEST LANDSCAPE • The Sound Of The... LP

The Saddest Landscape scrapes out an album full of pained nineties style emo. (Yes, emo not indie. I mean the good stuff.) The music has a plainly personal quality and the large movements are made more with feeling than sound. Their lyrics discuss large moments of epiphany in personal relationships and moments of utter heartache. Most of their songs are mid-tempo avenues to release a powerful scream by. The guitars and drums come together in crashing waves just as seamlessly as they retreat to the background. The LP as a whole sets a humanistic and vulnerable tone which I find appealing. LO (Coptercrash/PO Box 6095/Hudson, FL 34667)

SOUL EMIGRE • CD

Soul Émigré create an extended hardcore sound on this self released CDR. They combine dense and sometimes bombastic guitar with lots of tempo and rhythmic shifts. The results are very interesting music played with skill and heart. All three members contribute vocals, mostly of the scream and shout type. Fortunately they are not so loud that they over run the music. The lyrics combine social and political critique with personal observations and introspection. This is a nice recording from the Dutch trio. SJS (Jorick Emigre/Heemskerckstraat 22/6828 ZG Arnhem/The Netherlands)

THE SAINTE CATHERINES • The Art of Arrogance CD

The Sainte Catherines play a heavier Jawbreaker styled punk from Canada that's refined and friendly by nice guys who want to make friends with you. Personally speaking, smart and sincere lyrics are fine for people who still think bands can motivate them intellectually, but by song two I was bored out of my skull, which can only mean that either I'm as smart as I'm ever gonna get or melodic punk is for saps with insecurity complexes. Revolution! Change! Fight back! Break the mold! Yeah, yeah, yeah, just leave me alone. Not compelling in any way. MM (Dare to Care Records/PO Box 463/Stn. C/Montreal, QC/H2L 4K4/Canada; www.saintcatherines.com)

SCARLET • Something To Lust About CD

Scarlet plays harsh and heavy metal laced hardcore in the vein of Converge or Botch. This CD has six songs exploding with energy and aggression. The sick backbone of Scarlet's sound gives them a nice weight and fullness. LO (Ferret Music/47 Wayne St. #3/Jersey City, NJ 07302)

SCARLET LETTER • Pure, Unadulterated Adultery 7"

"Screamo" music with a singer who sounds like Roger Miret. I kept hoping he would give us a "But why am I going insane / Why am I the one to blame." Unfortunately a great vocalist is hindered by uneven music. At times the music is blazing and forcible. Other times it hits a sandbar with the sing song vocal breaks, or bad backup vocals, and songs that seem to get lost. MA (Assault/PO Box 102514/28025 Bremen/Germany)

SEVEN FEET FOUR • Departure/Arrival CD

This is a damn good CD of melodic and sometimes a bit chaotic rock and roll from Sweden. Off the top of my head, maybe a bit of Fugazi and maybe even a bit of And You Will Know Us By The Trail Of Dead come to mind. This is great shit. A good introduction to throw your friend's way who thinks that all the stuff on the radio is not crap. JG (Coalition Records/Newtonstraat 212/2562 KW Den Haag/The Netherlands)

SINALOA • Fathers and Sons LP

Sinaloa play medium tempo rock and roll with heady social conscience. They employ dual guitar interaction over driving, occasionally martial drums and bass. Interesting layers are formed as the guitars split and play off one another. The vocals are very nicely placed in the mix. They can be heard and understood. The vocals are mostly sung/spoken and the lyrics are effective at transmitting their message. The songs are critiques of consumer based social order, accepted normalcy, body image, and some personal observations. A booklet is included that contains all lyrics and extensive explanations. SJS (Word Salad/17 Chilton St. #2/Cambridge, MA 02138)

Envy

photo by xAfricax



SHAI HULUD • *That Within Blood III* Tempered LP

BOOOORING. This is a pretentious pile of slow over produced metalcore dog shit. For all the talk about this being some cathartic outpouring of emotion, this really just comes off as a bunch of sterile *Alternative Press* approved hardcore. Okay, maybe that's an exaggeration, but it's really lacking urgency and compared to the other shit I reviewed seems waaaaay to far removed from MY ideas of what hardcore's all about. Just toured with the fucking Haunted so who really gives a shit what I think. AH (Revelation Records)

SHLEBIE • CD

This CD is filled with experimental grooves. Shelby delivers all kinds of freaky sounds here, varying in intensity and volume for the desired effect. Using no special instruments of effects, this four-person group creates sounds outside of the box. Most of this CD sounds like one big jam, at times reminding me of Cerebus Shoal. LO (Big Deal Records/Jer Reid/41 Killermont Rd./Bearsden/Glasgow/G61 2JB/UK)

SIMFELA • 7"

The cover is deceptive. It gives off the impression of being metal a la Acme or Converge. However, Simfela is actually blistering hardcore delivered in beautifully noisy and raw blasts of pure aggression. Thank the lord!!! The guitar sounds like a chainsaw, and the vocalist sounds like he's shredding his voice to oblivion. You can hear him crack and strain. This one is a keeper. MA (Alchimia/43 rue Franklin/69002 Lyon/France; alchimia.inc@wanadoo.fr)

SNOWSUIT • CD

I want to call this noise, but the drum machine setting a steady tempo would make that a lie. There are points where I think I would call it psycho circus music, but that's not quite right either. There's a lot of noises, there is a driving beat from a drum machine and lots distorted screaming. I hesitate to just label it noise because the noises are forming some sort of melody, but perhaps that's the best description. BH (Deleted Art/Samsonowitz/Lars Kaggsgatan 43 A/41504 Gothenburg/Sweden)

SOCIETY OF THE SPECTACLES • *Rock Goggle...* 7"

This band seems heavily influenced by Le Shok. Their sound is garage rock laced with some fast paced eighties punk. It makes for some very fun songs. Society Of The Spectacle plays the bastard son of rock and roll well enough to keep these songs full of vigor and vinegar. LO (Thrashbot Records/736 S Chestnut St./Escondido, CA 92025)

SOMMERSET • *More Songs From Last Century* CD

This is a compilation of recordings made by this New Zealand band between 1995 and 1999. Somerset play fast and energetic melodic hardcore. Their songs roar with a dual guitar attack, thick bass rumble, and a drummer who command the songs onward with powerful straight ahead pummeling. The first twelve songs constitute an LP from 1997 that maintains a furious pace from the get go and barely stops for song changes. The recording is clear and loud and captures their abundant energy nicely. Two tracks from 1999 slow down a little and the playing seems a bit more complex. The remaining eight tracks, recorded in 1995 and 1996 employ tempo shifts and breakdowns but no less energy. The vocals are sung with a slightly hoarse, slightly snotty tone that fits the music well and they are well placed in the mix throughout. Somerset bring some real excitement to their music. SJS (Rockstar Records/Verbindungsstr. 9/52080 Aachen/Germany)

SONNA • *Smile and the World Smiles With You* CD

The title of this disc should scare you away. Ambient music that calls to mind Dif Juz and perhaps Pin Back (without vocals). It's fine for what it is, but if you like ambient music this breaks no new ground or is as interesting as Eno or anyone else in the field of note. MA (Temporary Residence Limited/PO Box 22910/Baltimore, MD 21203)

SOUNDS FAMILIAR • CD

7 tracks, 22 minutes. At times this German band reminds me of ancient UK emo like Schema or Bob Tilton. However, they do combine that sound with some melodic US hardcore in the vein of Samiam and (early) Shades Apart. The raw, no fancy shit, recording really brings out the best in bands like this. Emotional hardcore (not screamo and definitely not college rock) which to me sounds fantastic, but then I'm such a sucker for this sound. It's the kind of music that I can never get enough of. Definitely a winner in my book! MH (Weird Science/CL&OH/Römerstrasse 55a/Bonn/Germany)

SWIFT • *A Communication Manual* CD

Chugga chugga hardcore along with some melodic parts. There's even some of the dreamy rock stuff included. Gruff sung vocals, spoken word parts, along with some mellow stuff seems to give this listener a break at times. A lot of different musical styles crammed onto one CD. JG (Tribunal Records/PO Box 49322/Greensboro, NC 27419)

STEP SOFTLY, GHOST • *Ruined In Repetition* CD

Apparently this band is made up of Ex-Back Of Dave members who you might remember from such great records as the split LP with Prozac Memory. I do like this. It has a very old-fashioned sound, but it's a beautiful sound, so what. When the singer goes into emotive mode he starts to sound like the guy from Jawbox. As far as the rest of the music goes I'm mostly reminded of Jones Very with definitely a hint of Yaphet Kotto thrown in for good measure, especially when the vocalist hits some of the higher notes. Always surprising, always moving, this is one of those little gems that you will have a hard time tracking down, when you see it, though, buy it. Especially if you like early nineties emo. MH (Able Records/1531 Sophiet St./Fort Wayne, IN 46802; www.weird-science-records.de)

STRUNG UP • 7"

Strung Up plays intense hardcore punk with a blazing speed. The sound is comparable to Deathbeat, Born/Dead, or World Burns To Death as they pump out seven blasts of frenzy. I really like the crisp guitar on this 7". While all their lyrics are essentially negative, Strung Up does add to some good ideas to the discussion. This record is pretty cohesive; all the elements work together well and it packs quite a punch. LO (Rejected Music/PO Box 40236/Downey, CA 90239)

SUGARBOMBS • *Tear Their World Down, Build Up Our...* CD

Sugarbombs play fast paced energetic punk rock with a solid social and political critique. They combine a thick dual guitar sound with heavy simple rhythms and strong vocals sung into the music. The music is tight, the melodies are sing along, and the gang backup vocals make it that much more fun. The Sugarbombs do a fine job with Woody Guthrie's "Oklahoma Hills" and close the CD by setting e.e. cummings' "Pity this Busy Monster, Manukind" to music. This heavy, politically aware version of melodic punk is worth a listen. SJS (Rockstar Recs./Verbindungsstr. 9/52080 Aachen/Germany)

TEEN CTHULHU • *Ride the Blade* LP

Whoa... Fucking heavy and dark. Music to kill yourself by. The sound is like black metal and crust thrown together, and shaken and bludgeoned to a bloody pulp of eerie, sacrilegious noise. A must have for the listeners of the dark and gnarly. I'm amazed... DJ (Life Is Abuse/PO Box 20524/Oakland, CA 94620)

TEXTBOOK TRAITORS • *You'll Pull The Strings That...* CD

I don't know if this band could remind me of more of Reversal of Man. Punchy intensity, truly chaotic sound structure, noisy guitars, and heartfelt lyrics screamed to strained intensity. This is a good CD. In six songs you get a strong sense of the hearts, minds, and urgencies of these guys. I liked their insights and youthful idealism for expression as much as the crazy sounds. LO (Magic Bullet/PO Box 2370/Merrifield, VA 22116)

**THUMBS UP! • *Building An Army* 7"**

The songs lack spark, sounding tired and directionless. The production is flat. So boring it's annoying. MA (Rodent Popsicle/PO Box 1143/Allston, MA 02134)

A TRILLION BARNACLE LAPSE • *Black Lava* CD

This band plays danceable rock music with lots of keyboard action in the mix. The music has a generic indie rock sound to which the synthesizers add a glossy sheen. The vocals are mechanical and cold and sort of slapped toward the music. This is a momentarily interesting CD. SJS (Sound Virus/PO Box 55783/Valencia, CA 91385)

TRUE NORTH • *Put Your Nightlife Where Your Mouth Is* 12"

Beating, crashing, hectic hardcore that takes the frenzy of Mohinder and combines it with the melody of Floridian hardcore. True North plays a complex, interesting, and furious sound that really appeals to me. This 12" sounds more like their excellent split 7" and less like the toned down first LP. This new record seems to be the culmination of all things Florida and hardcore. This comes in a freakishly odd plastic bag that must have been some kind of oversight, but it does show off their overly large full color labels (enough to use one side as the insert) and you can tell by the grooves this isn't a full length LP. Instead, this seems like enough for a 10". Ah, the No Idea gimmicks will never cease. That doesn't really bother me because short records are usually better. So, you get a distinctive record with a nice, short punch. LO (No Idea Records/PO Box 14636/Gainesville, FL 32604)

TWO STARS BURNING SUN • *Learning to Sleep...* CD

Ughh, this is bad... starts off the first two songs as mellow crappy emoville that made me sleep for days. Then it goes into the "typical mosh kid who discovered emo-metal" China symbols, people trying to actually sing, and direct bass sounds make this unlistenable to me. NW (Friction Records/PO Box 6605/Grand Rapids, MI 49516)

ULTIMATE FAKEBOOK • *Before We Spark* CD

This is straight up top 40 radio, not even the hip alternative type either. Really melodic rock, but it really just sounds like Counting Crows or something of that ilk. It's well played for what it is, but it is what it is and that's not such a good thing. BH (Initial Records)

URBAN WASTE • CD

I have been listening to Urban Waste for 20 years now. These eight songs were some of the most vicious and brutal hardcore songs ever written. Such terror and intensity. I was disappointed that this re-issue did not include any bonus material. Not much new for me. I think I own at least two other re-issues that came out over the years. But if you haven't experienced Urban Waste and you happen to like angry, ugly, uncompromisingly brutal hardcore then I would totally recommend this one to you. A prime example of why 1982 was such a fucking thrilling year for hardcore. KM (Mad At The World/PO Box 20227/Tompkins Square Station/New York, NY 10009)

THE ULTIMATE WARRIORS • *Our Gimmick Is...* LP

The Ultimate Warriors have been around for a long time. Their numerous split releases and comp songs make them a familiar band by name, but I think this is the first full record of theirs I have come across. The fact that they fit twenty-five songs onto a 45 RPM 12" tells you off the bat that this record is going to be full of fast, short songs. Though most of their songs include lightning fast breakdowns and moments of sheer chaos, they use ample amounts of slow drudgery to keep their sound oscillating back between extremes. The Ultimate Warriors play thick grind with a high tempo twist. A lot of their sound reminds me of Kung Fu Rick or Charles Bronson. The gimmick here is wrestling and they pull out all the stops. The only song explained on this LP is the title track; it talks about how everyone else has some lame gimmick, whether they want to admit it or not, and so they are not ashamed of theirs. From that you get the sense that all their other lyrics are equally quirky and fun. LO (Doppelganger Records/803 St. John St./Allentown, PA 18103)

VERSE • *Four Songs* CD

Started out promising with mid tempo hard edged youth crew and tough vocals. From the second song on it's a ride down a slippery shit slide of "metal core." I lost interest quick, much like I did years ago when this cancer first appeared in the hardcore scene. MA (Contrast/PO Box 2492/Providence, RI 02906)

VOICES FORMING WEAPONS • LP

I was very excited when I first got this record in the mail. I'd reviewed the VFW demo a few years back in HaC. I liked it so much that I asked the band to do a record with Ape Must Not Kill Ape. They went to the studio but after doing the rough mix they split up. Total shame. I had no idea that Eric Yu—the guitar player in VFW, R'n'R and Glory Fades—was going to release this record himself. So, major surprise when he sent me a copy! Basically this has the demo on one side and the rough mix of the new songs on side B. Musically, this is raw melodic hardcore more than a little influenced by early nineties DC emo. The bass playing for example is total Greyhouse, while the guitar playing has that certain Swiz/Exploder/Dag Nasty feeling. The vocals are growly and rough, some people say they sound similar to those Hot Water Music guys. I'm sure that anyone who has the odd Soulside record at home would really enjoy this record. Don't be put off by the fact that this is a demo and a rough mix—the sound still has a lot of punch. This record is a total gem, thanks for putting it out, Eric. MH (One Leaf Records c/o Eric Yu/104 Bonny Lane/Nor Andover, MA 01845)

WARCOLLAPSE • *Crap, Scrap and Unforgivable Slaughter* 7"

These are all cover songs by bands that have influenced this Swedish crust/hardcore band. "Beginning of the End" by Amebix, "In Darkness There Is No Choice" by Anti-Sect, and what any cover EP could not go without, "The Blood Runs Red" by Discharge. These songs are pretty right on and sound kind of drunk. Awesome. If you are unfamiliar with Warcollapse check out the *Divine Intoxication* LP. Raw well written d-beat punk with gruff vocals. Warcollapse are for sure another great Swedish band that must not be overlooked. CF (First Blood Family/PO Box 1766/Madison, WI 53701-1766)

WARSPITE • *Gallery of the Macabre...* CD

Brutal black metal grind as an epic soundtrack to the morbid and macabre side of humanity... Warspite, from Germany, plays some of the best metallized dark grind I've heard in a long time. With apocalyptic crescendos of riff laden guitars and explosive blastbeats, deep growled vocals and deathly screams, Warspite pull you down to the gates of hell for a macabre vivisection of your eardrums, only to bring you back as a burned and mangled corpse tangled up in barbed wire. DJ (CAH Records/PO Box 1421/Eau Claire, WI 54702)

WITH LOVE • *Ice Age Generation* 7"

One-sided, one track. A far cry from the early With Love songs which were more or less traditional emo, this starts out really strange, noisy and experimental, then eventually goes into something that I'll call very heavy new wave. This has much more personality but it's also a lot harder to swallow. Sure, had it come out on GSL, the kids would probably chase it down, overpay for it and then shove it down the front of their pants, move it around a bit, and talk to their friends about why white belts really are a good idea. But as we all know double standards, xenophobia and general stupidity are as widespread in our great scene as they are outside of the boundaries of our little dream world. Okay, I'll get off now, Ravi needs his soap box back. All's I'm saying is if you like your music weird, noisy, but catchy at the same time, then check out these Italian rockers. MH (www.heroinerecords.com) or (www.thewithlove.com)

WIVES • 7"

Sounds like cinder blocks intermittently raining down on the roof of your house. Thunderous, heavy, and unerving. Thick chunks of noisy instrumentation and a noisy dirty edge for extra abrasiveness. Think of Big Black but more hellbent. MA (Post Present Medium/PO Box 291301/Los Angeles, CA 90029)

WIDESPREAD BLOODSHED • 7"

This self-released 7" from Sweden gives you sixteen songs of ripping hardcore. Speed, speed, and more speed with each thrashing track (attack). Super short songs keep the momentum chugging along like a runaway freight train. Unfortunately, there was no insert in my record, but you can sort of get a feel for their punk message from the song titles alone. Songs called "Product Of The Environment," "Punk-Jock," "Thrash Unit 214," and "Halfway To The Grave" are pretty self-explanatory, I suppose. There are a lot of good songs here, but you have to isolate them on their own to appreciate them as anything more than a small part of this 7" assault on your ears. LO (Widespread Bloodshed/PO Box 7092/20042 Malmö/Sweden)

WOUNDS LEFT DEEPER • 7"

Wounds Left Deeper plays intense hardcore that is straight forward with a lot of clean sounds. They go for a crisp, crunchy, and catchy sound with each song, capturing the essence of fun hardcore without being soft. You get a lot of hints that this is a straight edge band, and if they aren't they sure sound like it. The choruses, the breakdowns, and what I can make out of the lyrics are all very akin to the style. Members of this band were also in Incured. LO (Prawda Records/Scholastikastr. 24/9400 Rorschach/Switzerland)

X THE OWL • CD

Okay, I sort of had it in my mind that this CD was from that boring Jade Tree band The Owls. Luckily, X The Owl is a different band. First off, they play a form of energetic pop-wave that has a lot of catchy moments. Even in their stripped down indie minimalism, this band insists on keeping a good tempo. The only thing they really share with The Owls is some artful pretension, though X The Owl has some more interesting things to offer than that. LO (X The Owl/257 Flatbush Avenue #3F/Brooklyn, NY 11217)

YOU AND I • CD

This CD includes the tracks from the first 7", the Saturday's Car Ride Home LP, the Within The Frame CD, as well as live versions of some tracks from The Curtain Falls CD. Pretty much everything You And I ever did other than the studio versions from The Curtain Falls CD. But, blasphemy!!! As much as this band is revered all over the world (not including the lesser parts of the world, of course, where kids can't afford to buy cool records and therefore are not worth mentioning), I often find You And I's music quite unlistenable. Granted, there are fucking A1 parts in every song, but then they ALWAYS throw in some really stupid metal part for apparently no other reason than to poo-poo on your otherwise super-emo listening experience. What's up with that? It's like manufacturing diapers that leak. It's swell for a little while, but then there's the inevitable trickle down your leg. I poo-poo on your poo-poo!!! Somebody please remind me why I own all their records... Oh yeah, I remembered, it's because they're the shit (in more ways than one). MH (Alone Records/PO Box 3019/Oswego, NY 13126)

ASSEL/MY OWN LIES • split 7"

Both bands rule, that's for sure. I think Assel are from Sweden maybe? At any rate they play fast crusty hardcore that at times explodes into jackhammer speed. Much better than bands like DS-13 and E.T.A. in my book. Sweden's great kept secret play four jams on this split. My Own Lies are from Germany and feature Ralf from Stack fame. The music is a close sound to that of older Stack mixed with maybe a less produced Tragedy. This record punishes. Get it today. NW (Flower Violence Records/Kapellenstrasse 16/69469 Weinheim/Germany)

FOREVER YOUTH/DUCK BOMB • split CD

Duck Bomb plays sloppy punk rock with a frantic beat. Their sound is gritty and distorted, as they make their way through these six songs. Forever Young blast their way into your head with six songs of grinding thrash. This band is totally out of control as they spew forth angry lyrics and social commentary. Both bands make a large point that they are the only non-Christian hardcore bands in their area; so they have a lot of issues to be reacting against in these songs. LO (www.browneyepie.com)

THE PUBLIC/SEE YOU IN HELL • split 7"

The Public are from Slovakia. They contribute two tracks of roaring thrash with double bass action, screaming triple vocals, and a slow part here and there. The lyrics are dark and self critical. See You In Hell are from the Czech Republic. They contribute five tracks of dual guitar thrash with raw shouted vocals. Their lyrics deal with death, terror, fear, and depression. SJS (Punks Before Profits/99 Custer St./Buffalo, NY 14214)

NEW BRUTALISM/HIT SELF DESTRUCT • split 7"

Side A is Hit Self Destruct, for fans of the '90s. Four Hundred Years, Griber, UOA and Milemarker (pre-Frigid Forms). The song is great and the melody is great. Side B is New Brutalism. This is for fans of Shellac. I can't believe how similar this sounds to Shellac. Real rough, noisy and bouncy. It's really rockin'. Nothing new on this 7", but a good listen. DH (Electric Human Project/500 S Union St./Wilmington, DE 19805)

ENVY/ISCARIOTE • split 10"

Isariote starts off with three songs of metallic hardcore that grooves and rocks at times, but it gets off to a slow start, which unfortunately sets the tone for the record. This definitely has a Neurosis and stoner-core/Sabbath feel to it at times, which I can appreciate. There are rockin' parts to all their songs, but they can also drag on at times making me wonder if it's worth the wait. Envy's two songs carry the record for me, even though this is a more mellow side of Envy than what I'm use to. It still gets heavy and their sound hasn't changed. I just feel like some of their ferociousness is missing from this recording. The thing that I really like about Envy is their chaotic energy and intensity, which I didn't get too much of from these songs, they're just a little more passive and moody, but still good. If you haven't heard this band yet, you should, they're fucking great, but I would suggest checking out some of their other records first. FIL (Code of Ethics/10101 Orange Ranch/Tucson, AZ 85742)

SEPTICEMIA/DIOS HASTIO • split 7"

On the Septicemia side we have some basic d-beat style thrash punk from Brazil. The vocals seem strained, but this a cool ride none the less. Dios Hastio deliver the goods with their brand of pissed off old school thrash punk, and this sounds tighter and more pissed off than the last material I heard from these Peruvian punks. CD (Vicious Interference Records c/o M. Castro/PO Box 2331/Land o' Lakes, FL 34639-2331)

SAYYADINA/NO VALUE • 7"

This international split highlights two bands from corners of the globe with distinctive styles. Japan's No Value plays five songs that are so fast and crazy it sounds like the 33 RPM record is sped up. What you get is a wall of distortion and bass in a thick thrash style. It is recorded so that all of the elements just sort of pile up on one another, making for a sonic assault that hits you like a brick. Sweden's Sayyadina plays heavy and fast hardcore in a style common to their region. In "Oppression" they go for a melodic track with a sick backbone, but most of the songs have a tempo that just blows away that comparison. Rather, their sound is intensely fierce in speed and preciseness. I liked the way the song progression goes from fast to ultra fast, it really takes you along for the ride. LO (Sounds Of Betrayl/Box 7092/20042 Malmö/Sweden)

FROM ASHES RISE/VICTIMS • split LP

Hard to go wrong with this one. Cover art by Pushead, for all you collectors out there, six new From Ashes Rise songs, and eleven more songs from Victims. Sweden's Victims play tuneless hardcore that has plenty of bite and energy. There seems to be a lot of praise for this band in the who-is-who of hardcore, but I don't quite see it. I think they are pretty good, but they don't blow me away. The more I listen the better it gets. The From Ashes Rise songs are really good, though at some point I don't really think I need more from them since they don't seem to be changing all that much. They are still pretty much just the younger brother of Tragedy. I like From Ashes Rise a lot, but I like Tragedy a lot more. Anyway, this is a good record. KM (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

ADD C/GIANT BAGS OF WEED • split 7"

The evil Lisa Oglesby must've filled her tuneless pop punk quota in the review section this month to have punished me with this clunker. Lisa, are you some sort of cruel and unapologetic sadist? Do you keep dead cats in your freezer and mail me promos under dim candle light? Listen, everyone schmuck in the world knows there are too many pointless bands around, but please Countess Lisa, I beg of you, stop making me pay their penance. Open the seventh seal on some other far more deserving ingrate, like say, Nate Wilson. MM (Half Day Records/PO Box 3381/Bloomington, IN 47402)

WIVES/KIT • split 7"

Kit remind me of early Bratmobile, except these guys add a huge amount of abrasive noisy music to their interpretation of pop. At times they border on white noise. Yet the songs are catchy and you may just sing along to some of their anthem choruses. The Wives are a little more musical here than on their previous EP. Some of the percussion reminds me of The Ex, which is a good thing. The music now has more thrust while retaining the noise and wallop of previous encounters. I absolutely love the guitar in the first half of "Remember Workfare." I'd have to say this is their best yet. Keep 'em coming! MA (Post Present Medium/PO Box 291301/Los Angeles, CA 90029)

SUBMERGE/KARRAS • split 7"

Submerge are really fucking heavy and remind me of the German wave of metal core like Systral, Carol, Acme, etc., that came out a few years ago. It's pulverizing stuff from France. Karras are also from France but sound as though they might have taken some Tragedy or His Hero is Gone 101 classes. It's an obvious rip on the hype that Tragedy has gotten. NW (www.sans-vie.com/destructure)

JOHNNY X AND THE GROADIES/ CORPSE FUCKS CORPSE/ GIFT OF GOATS/GET GET GO • 4 way split LP

Johnny X And The Groadies plays intensely chaotic and harsh music, complete with screamo frenzy, drum machine precision blasts, and funky keyboards. They like to call themselves "sci-tekk-turbo-grind-sympho-violence" and the title is pretty fitting. Corpse Fucks Corpse plays a strangely harsh and twisted melodic hardcore that reminds me of Antioch Arrow. Their songs are long and winding, with many quirky moments and artful points throughout. Gift Of Goats give you a small sampling of their energetic and rocking punk sounds. It seems influenced by hardcore of the early nineties but also has a good dose of melodic soul in the mix. Get Get Go brings up the rear of this split. Their sound is like a mix between the Nation Of Ulysses and early Jerome's Dream. It is a crazy fusion of soul and screamo. This LP gives you a nice sampling of bands from that area. In a few songs, you get a nice feel for each of the bands. LO (Omnibus Records/PO Box 16-2372/Sacramento, CA 95816)

TAKARU/A LIGHT IN THE ATTIC • split LP

There are a number of interesting sounds on this LP. Takaru blends harsh melodies, grinding guitars, and full bore vocals together to create a catchy metallic sound. The solid tempos and slight change-ups give it a distinct hardcore sound. Though there is a good dose of metal here, Takaru are not a metal band. Instead they remind me of Union Of Uranus in a way. A Light In The Darkness plays heavy modern hardcore with a few screamo elements. Overflowing with big, crashing elements, these songs push at your ears. Guitars moved through intricate, noisy, and melodic moments with a seamless quality that makes all these songs appealing. In fact, this side of the record falls together in a way that makes their set sound like all one song. LO (PO Box 170516/San Francisco, CA 94117)

YESTERDAY'S RING • Onze Chansons Pour Faire... CD

The sticker on the shrink wrap inadvertently warned me, "Just imagine four punk rock Bob Dylans singing in your basement at 4 AM!" While I do enjoy Bob Dylan, I cringe at the idea of punks with acoustic guitars. And singing in my basement at 4 AM?! That won't be happening. If I were to hear these guys at a club, or bar, or wherever I would head straight for the exit. Another reason electronic music is more appealing with every new day. MA (Dare To Care Records/PO Box 463, Stn. C/Montreal, QC/H2L 4K4/Canada)

SEWN SHUT/ULCERRHOEA • split 7"

Sewn Shut brings you the ultimate in heavy musical destruction. Their beast takes the form of grindcore and metal, shape shifting between either to create the desired blast. Fans of crushing music will want to seek out this band. Their weight is incredible. Ulcerrohea come out with five songs. They are all pretty much grindcore but with a few catchy breakdowns to break up the cycle. Ulcerrohea base their songs on a Spazz style fast beat and then add crazed vocals to create the overall hum and whirl. LO (Sounds Of Betrayl/Box 7092/20042 Malmö/Sweden)



HOMO CONSUMENS/ SEE YOU IN HELL • split cassette

See You In Hell plays highly energetic, dark hardcore. Their fast songs put an equal emphasis on melody and harshness. For that reason, you get a nice mix of that which brings you in and that which kicks at you while there. Their 18 (some of which are covers) songs show a consistent energy throughout. Homo Consumens gives you an epic 22 songs of old school thrash punk. Their sound is raw and basic, pushed forward with non-stop drums and popular chord combinations. Straightforward and uncompromising, this band takes punk down to its most basic level and shows how those simple things can work together to become a focused attack. LO (Ultima Ratio/Kokavec Miroslav/Spáčilova 11/61800 Brno/Czech Republic)

CONSUME/RESOLVE • split 7"

This split 7" seems to come from the ashes of State Of Fear, since both bands have previous members of that group. Seattle's Consume play fast and driving crust punk with a lot of energy. Folks from Consume were also in Shitlist and Decrepit. I think the stuff from their 7" on Dissonant Sound Industries sounds a little better, but if you like that record you are sure to want this one as well. On the flipside we have Resolve from Minneapolis. Members of this band were also in Scorned and Detestation. Since Saira sings for this band as well, I can't help but think they sound a lot like Detestation—though the music here is actually a little less melodic. Resolve have a muddy sound on this record, but the basic songs pack and appealing punch all the same. LO (Distort Reality/PO Box 80338/Minneapolis, MN 55408)

ABANDON ALL HOPE/FRONTSIDE • split 7"

Abandon All Hope gives you one long song on their side. The music is inherently melodic with a very full sound. It is meant to be heavy and powerful, and the accompaniment of the ever present and overbearing vocals makes it even more so. Abandon All Hope reminds me of the more recent Dan O'Mahoney bands (like Speak 714) whose songs weren't that good but Dan's celebrity was pushed to the forefront to make the band more interesting. In this case, the vocals are still pushed to the forefront but the record is much more cohesive. Frontside's set of songs jump off this record with a lot of energy and intensity. The sound is heavy and fast, in a Charles Bronson meets Chokehold kind of way. It is sort of out of control, but in a good way. Two of their songs deal with frustrations and the third tells the story of Godzilla versus Gamera, so you know these guys are looking to be considered somewhat serious and still amusing. LO (Mondo Man Records/833 W Buena Ave. #2103/Chicago, IL 60613)

DAY OF THE DEAD/ THE DAMAGE DONE • split 7"

The Damage Done are from California and play hardcore in the vein of Bridge Nine records type stuff. Mostly faster, posi youth stuff with distorted vox. Day of the Dead are from Portugal and kinda sound like Gorilla Biscuits. Kinda cool I guess, though I could've lived without the bad Crudos cover song. NW (Goodwill Records/CP 15319/00143 Roma Laurentino/Italy)

THREE FOUND DEAD/DYING BREED • split 7"

Dying Breed play fast and spastic hardcore in the vein of Spazz. Witty and challenging lyrics are screeched out over heavy bass and drums. Each of these five songs is a short burst of furious energy. Three Found Dead plays ultra-fast thrash that often goes too fast to really get a sense of. Most of their songs are made up of a conglomeration of blast beats and short combinations of guitar chords. They are proficient with playing fast and accurate, but this stuff is just a little too short for me. LO (Gash/PO Box 239/Nth Carlton, Vic/3054/Australia)

GEORGE W. BUSH/ST. ALBANS KIDS • split 7"

St. Albans Kids plays rhythmic and dancey screamo. Their songs take on social issues and theoretical concepts in an arty and round about way. For many reasons, this band reminds me of Orchid. Their songs are good, but the record is quickly over. On the flipside you get some fast and crazy songs that combine catchy pop and brutal hardcore. It is a wild set and George W. Bush is the angriest I've ever seen him. I mean, they guy is pretty much playing grindcore in most of these songs. Who put the bee in his cowboy hat? The dude is screaming like a banshee. LO (Gash/PO Box 239/Nth Carlton, Vic/3054/Australia)

MURDOCK/ HIS LITTLE SISTERS MOTHERLESS • split 7"

Very nice and elaborate artwork, damn, the packaging alone would be worth getting this. Thankfully the music's on here is no disappointment, either. Murdock again with two great emotional and untrendy tunes. These songs are don't try too hard to please anybody and that what makes them especially good. Her Little Sisters Motherless starts off with a couple of bleeps and burps then goes into a well structured emo show tune. You get all the drama of bands like Milemarker, Helen of Troy, and Indian Summer combined in one elegiac number. Overall, the song might have benefited from a heavier sound, but I'm nit-picking. HLSM is band well worth watching out for. MH (www.altinvilleandmine.com) or (www.eastcore.de)

OXBAKER/BATTLE UNICORN • split 7"

Oxbaker rip through four faster than most Canadians can play songs. Cool songs about asshole kick boxers at shows, hypocritical bands, shit talking, etc. Very cool stuff from these guys. BU are very strange indeed, and sound like some strange horror/sci fi movie soundtrack... noise, mixed with loops, samples, static, drum beats, and organs. It's evil as hell. I can see hipsters in Williamsburg rocking out to these strange jams if a CD ever gets released. NW (Sounds of Revolution/PO Box 20017/Lasalle, ON/075091/N9J 3E5/Canada)

FEAR MY THOUGHTS/FEAR IS THE PATH TO THE DARK SIDE • This Machine Runs On Fear split LP

Fear is the Path to the Dark Side plays an onslaught of destruction on this blood soaked slab of wax. With six songs they crush your body (and your speakers) like a 10,000 ton sledgehammer. Hailing from Germany with members of Stack, this band plays crushing His Hero is Gone style hardcore with more pick slides, dive bombs, and down tuned mayhem than your turntable will be able to handle. Fear My Thoughts is an At the Gates rip off. NUF SAID. Buy this record or forever poze! NG (Scorched Earth Policy/Irisstr. 19/67067 Ludwigshafen/Germany)



GIANT BAGS OF WEED/SHOTWELL • split 7"

Both of these bands play the same sort of catchy, happy ass punk anthems that got my head bobbing and my toes tapping right away. I like the G.B.O.W side better, it's a little more energetic and a little more fun, but it might just be the name hehehe. Actually, both bands are about equal in my ears. I recommend this to anyone into basic, catchy as hell garage punk. CD (Half-Day Records/PO box 3381/Bloomington, IN 47402)

OPERATION LATTE THUNDER/ ARE YOU FUCKING SERIOUS • split 7"

With a sound that is very Richmond. Operation Latte Thunder comes out with four really fun songs of hardcore craziness. They play fast and interesting hardcore with a modern edge and a good sense of personality. I really like the song about how going out on tour with friends is the best thing ever. Are You Fucking Serious blasts out four short and potent punk songs. They talk about hating the pigs, not letting the shit job kill your spirit, and people who are ruining the planet. I liked their energy and intensity that comes through on this, albeit, gritty recording. Both of these bands have a good underground hardcore feel. They play fast and crazy, and they sing out ideas and feelings relevant to us other DIY punkers. It is a very appealing combo. LO (Mis En Place/PO Box 7195/Richmond, VA 23221)

WOLVES/AMPERE • split 7"

Fans of the Wolves LP will not be disappointed here. Again, they have a modern hardcore sound with lots of catchy riffs to grab onto. It is less noisy and more rocking on this 7", but the edge is still there for sure. These two songs continue their discussion of art and rebellion with the same spirit as their LP. Ampere plays chaotic hardcore that is tight with vocals that are all over the place. A reference to Orchid seems almost necessary, though nineties emotive hardcore seems an equal part of the mix. Their five songs rush by quickly with an intriguing energy. This is a solid record. LO (Mogano/8 Candlewood Dr./Andover, MA 01810)

STRUCTURE OF LIES/MISERY INDEX • split CD

Blistering split from two grind powerhouses. Structure Of Lies remind me of Phobia, only SOL are better and more interesting. These guys hit hard as well as thrash with blinding fury. Misery Index have a little bit of death metal in their grind but keep the speed and crushing tempo changes intact. Even the guitar noodling does not detract from the hellbent intent. MA (Deep Six/PO Box 6911/Burbank, CA 91510)

SIDETRACKED/SUMMER LEAGUE • split 7"

Sidetracked are really good hardcore with youth crew influences and hyper and manic tempos. The songs hit hard and forcibly. I hope to hear more from them soon. Summer League, however, ruin what could have been a great record. They slow things down with a semi melodic hardcore sound with some emo stuff happening. Ugh... MA (Pave The Way Records/411 Pt. Fosdick Dr. NW/Gig Harbor, WA 98335)

GHOST MICE/SAW WHEEL • split CD

Ghost Mice is Chris and Hannah from The Devil Is Electric. In this band, they play violin and guitar together with their harmonious vocals. The vocals alone makes them sound pretty similar to TDIE, though the songs Ghost Wheel play reflect more of the folk rock, hillbilly vibe. Saw Wheel continues the country rock style with their songs. They are acoustic, vocally driven, and tell the stories of the sweet and simple life. Both of these bands are highly listenable and sweet. Their songs are melodious and catchy in their folksy and simple way. LO (\$5 to Hill Billy Stew/PO Box 82625/San Diego, CA 92138)

ATROX/EAVES • split CD

Atrox contribute five tracks of fast paced rock with screamed vocals. The dual guitars occasionally veer into metal riffing and occasionally the bass and drums move to the front. A second vocal sings along in a few places. The lyrics are full of angst and desperation. Generally the songs are low energy and grind on way to long. The incessant shrieking is too loud as well. Eaves play mushy hardcore with some metallic chugging. Many songs have a slow intro then break into thrash. The vocals are a hoarse shriek that about drowns out the non descript hardcore backup band. Lyrics are desperate angst. Pass on this. SJS (Rockstar Recs./Verbindungsstr. 9/52080 Aachen/Germany)

MASS SEPARATION/ DREGS OF HUMANITY • split 7"

Mass Separation continue with their noisy attack of grinding crust. Imagine a cross between Brutal Truth and Asbestos. Lyrically it's a mix of political and humor ("Mosh Crew"). Is "Jolly Green Giants" about US foreign policy? Dregs Of Humanity are tightly wound thrash with the occasional goofy grind guttural vocals. A good band. I find when they delve into grind they tend to bog down though. Keep the thrash short and to the point and you'll be more effective. Also, glad to see a band call out the turdery of the grossly overrated and beyond moronic Rupture. MA (Nuclear BBQ Party/3816 E Dozier St./Los Angeles, CA 90063)

AND I CAN'T WAIT/ BOB BARKER YOUTH • split LP

A total DIY package with two photocopied sheets and some gray wax. The sheets are sparse on info with only the lyrics included. And I Can't Wait play mid tempo screamed straightedge. I'm guessing that they were an all female band with the female vocals, but I really don't know. Bob Barker Youth play some harsh ass hardcore that musically, Drop Dead could be used as a reference point. The one thing I also liked about the B.B.Y. side was the transition into a straight noise track towards the end of the record. Always been a fan of that genre so that was a plus. All in all, a good record that made me feel five years younger. JG (18 Lexington Dr./Beverly, MA 01915)

MADELINE FERGUSON/ BURY ME STANDING • split CD

Both bands are in the screamy metal vein, BMS are the harsher of the two with Madeline Ferguson making more forays into a more rock-ish sound. The "quiet before the storm," softly sang break also makes an appearance in songs by both bands, though BMS seems to be using it less compared with their earlier releases while Madelin Ferguson include some more mid-tempo parts that are sang instead of screamed leading to some interesting dynamics in their songs. This is a solid release by both bands, and this lineup was BMS's most pulled together which shows on this recording. BH (Slave Union Records/1012 Raymond St./Schenectady, NY 12308)

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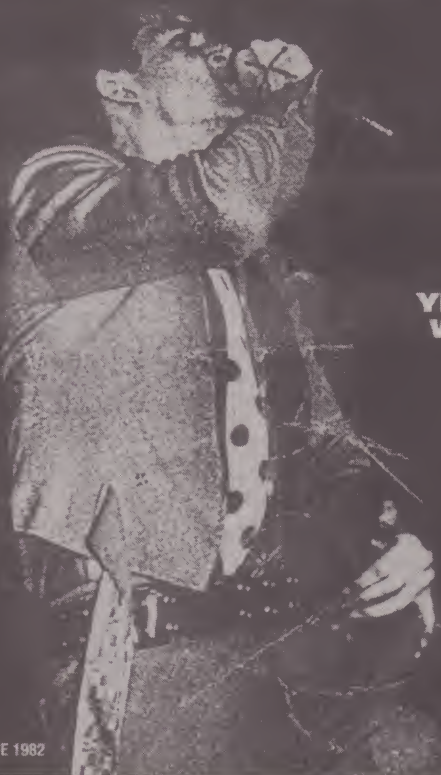
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SANITY'S DAWN/YACOPSAE • split CD

Sanity's Dawn brings ultimate power violence destruction in eleven songs. There are plenty of parts that are like Man Is The Bastard, but for the most part Sanity's Dawn plays stuff akin to Infest. Sometimes their vocals are more high pitched and spastic, but their music follows a lot of the same ideas. Yacopsae delivers another 12 songs that are nothing but grinding violence. They aren't so much songs as they are kicks to you head. Tightly arranged songs make for precise moments of energy and aggression over and over again. This CD is not for the timid. LO (RSR c/o Sando Gessner/Str. Des Friedens 45/07819 Mittlepölnitz/Germany)

Y/DUMBSTRUCK • split 7"

German speed grinders Y have 6 tracks of tight as fuck blasted hardcore. I really like the rumbling bass lines, and the over all tightness of this band. Critical and political lyrics from both bands make this a record worth picking up. Dumbstruck play straight forward, anthemic fast hc, with vocals that sound like Infest with throat cancer. Urgent thrash with moshy and catchy breaks. Very good material from both bands. CD (Thought Crime Records c/o Thomas Franke/Boxhagenstr. 22/10245 Berlin/Germany)

GLOBAL HOLOCAUST/ OBNOXIOUS RACE • split CD

Global Holocaust was a band from Quebec that was around in mid to late '90s. I can still remember when I first heard these guys. I was listening to the very awesome band Disagree (also from Quebec) when a friend of mine brought this band to my attention. It had been several years (4 to be precise) since I had taken a listen to these folks. The music still is brutal hardcore crust. I was surprised at how dark some of the tracks feel. Raw throated vocals spew out harsh political and social lyrics. 28 tracks on this CD altogether, seven of which belong to Obnoxious Race. The 13 live Global tracks are something to be reckoned with. Even more pissed, faster, and high energy then the already great studio cuts. If you like bands in the Resist, early Code 13, and Disagree vein you will not be let down. This is what makes this type of music explosive. Great riffs, galloping drums, and sore throats. Now, I was never into Obnoxious Race too much. It just doesn't match the intensity of Global. While the styles are almost a different context of the punk sound, more mid paced with shouted female and male vocals, yet maintaining a hardcore political anti capitalist stance, there just isn't much to grab me. Sure, I would probably go to their show and rock out, I don't know, maybe if I listen to this more it will grow on me, it is while I write this as a matter of fact. CF (Tobacco Shit Records c/o Simon Pare/827 Goulbourn/Greenfield Park, QC/J4V 3H4/Canada)

CARPENTER ANT/RACE TO DIE • split 7"

Carpenter Ant play basic skatecore/crossover, with plenty of circle pit and shout along action. Most of the vocals are shouted, but some of the breaks have some grindy action. Race to Die are a little more DRI crossover style, and they cover S.T.'s "Possessed To Skate." I enjoyed Race to Die a bit more, but the cover art is a bit overkill on the skate zombie thing. CD (Coffin Fund Records/5655 Pine St./Red Lion, PA 17356)

THE BITTER LIFE TYPECAST/ELEMENTARY THOUGHT PROCESS • split 7"

Elementary Thought Process plays a sweet and soft song. "In Fifty Words" whispers in your ear with meandering guitar rhythms, moaning cello, and lingering vocals. The Bitter Life Typecast also plays melodic and soft tones; steeped heavy in the indie/emo style. The song has a lot of texture and a few notable tempo changes. Each band does their best to entice but I found myself a little bored while listening to this record. LO (Outreach Records/PO Box 436/Gilbertsville, PA 19525)

THE NOW-DENIAL/ HIGHSCORE • Hope vs. Disillusion part 2 split 7"

This record is a benefit for the criminalized people of the Gothenburg protests of the European union. Besides the ass kicking pissed off hardcore from both bands, there is lots of inspirational writing, about hope and disillusionment with our world and its ills, and some information on the European Union. The layout is really rad, and there is more writing than anything, which pleases me much. I recommend this to anyone who wants hardcore to be more than just music, fashion and rhetoric. My favorite song is Highscore's "Hardcore Bore Me to Death." An excellent releases with a cause. CD (Tomte Toumme Tot/PO Box 105824/28058 Bermen/Germany)

ANODYNE/DEFCON 4 • split 7"

Anodyne starts it off playing pretty heavy droning metal. It sounds like southern death metal slowed way down and without a large recording budget. Fuzzy quality is cool sometimes; but this just sounds loose. Anodyne fits the Escape Artist criteria and I believe they have a full-length on that label. Defcon 4 plays something completely different. These songs have a definite Black Flag influence but there is something else going on here—some other influence—circus music? This record has a lot of diversity which makes it a good listen. DH (Ammonia Records/103 Calumet St. #2/Roxbury, MA 02120)

V/A • Non-Conformity Vol. 1 CD

On this compilation you will find 2 tracks each by eleven bands from the Malaysian Peninsula. You get poppy punk and emo punk from some, then fast, loud, and snotty punk rock from others, and some dub punk from Kuchalaha. Carburetorung contribute some serious overdriven noise, Toxin 99, are pop punk happy with their version of "Redemption Song", In A Sense get very emotional, and Disaster Funhouse just thrash. There is plenty of similarly good stuff her as well. Sounds like the Malaysian punk scene is overflowing with underground passion. SJS (knot_records@yahoo.com)

V/A • Punkured CD

In Leeds, the Punkured Collective organizes shows and gets people together. All of the bands featured on this CD-R comp have played their gigs. Most of them play a classic punk sound, especially since so many of them are from the UK. Aside from Sin Dios and Kismet HC, I hadn't heard of any of the bands. They are Homebrew, Left For Dead, Active Slaughter, Brezhnev, Bickle's Cab, Mafia Vs. Ninja, Cop Car Pile Up, Swellbellys, Asbest, Combat Shock, Dog On A Rope, Egg Raid, Indicator, Eastfield, APB, Bug Central, Fuckhatepropaganda, Dogshit Sandwich, Flyboy, Anarch Spanky Dead Pets, Scunnereed, Feaks Union, Agrogazm, Anal Beard, and Chincapple Punx. A lot of the names are bad but most of the bands aren't. This comp came together to benefit rape crisis organizations and raise awareness about the issue. LO (145-149 Cardigan Rd./Leeds/LS6 1LJ/UK)

V/A • The West Coast of the East Coast CD

This compilation contains one track each from 24 bands affiliated with Pittsburgh, PA's Mr. Roboto show space. The compilation is a benefit for a new space birthed of the Roboto crew's desire for community building. This space is called "The Multi-Tool" and it provides an interface between DIY punk culture and the surrounding community. The accompanying booklet details the history of the space and the projects currently growing there, including a book and information shop, a bicycle recycling workshop, a zine library, and practice space for bands. The contents of the CD present a range of approaches to punk rock and music making including several nice instrumentals. It seems Pittsburgh's Mr. Roboto crew is creating a powerful alternative to the status quo. SJS (Hard Travelin'/PO Box 8131/Pittsburgh, PA 15217)

V/A • Black on Black: A Tribute to Black Flag CD

Eleven Black Flag covers, you ask yourself, how could this be bad? Well, it's not all bad. You have an all-star cast of bands such as: American Nothing, Converge, Coalesce, Planes Mistaken for Stars among others doing all your favorites. This is more of a collectors item for fans of the bands, not fans of Black Flag. DH (Initial Records/PO Box 17131/Louisville, KY 40217)

V/A • Five Days Over Seattle: An Audio Document of Free Radio... CD

For a lot of us the "Battle of Seattle" was something waiting to happen there was a pervasive feeling that the stagnation had to break. We simply could not take it anymore. I can still recall talking to friends all over the country and world about it. Being glued to the screen and my ear stuck to the Democracy Now radio show. Well this is it. These live broadcasts came straight from the source of the action. This will bring back a lot of memories and it is a good document of a piece of history that will try to be erased by the corporate rulers. CF (Cascadia Media Collective/PO Box 703/Eugene, OR 97440)

V/A • All Filth of This World is A Human Filth CD

International compilation of mainly grindy noise bands. The intent is a benefit for Food Not Bombs in the Czech Republic. Quality of sound and bands vary. From a personal standpoint, my interest and tolerance of grind has pretty much run dry. However, in quick short blasts it's not bad. Stand out bands are Dystopia, The Mood (handclaps that work!), Primitiv Bunko, See You In Hell, and Mukska Di Rato. MA (Impregnate Noise Laboratories c/o Bohdan Mach/PO Box 2/76361 Napajedla/Czech Republic; machetazo@post.cz)

V/A • You Can't Fire Me Because I Quit! cassette

This tape comp comes on a reused blank tape. On it the label has placed a selection of local bands. Wicked Dead, Donkey Punch, Down To Kill, Creepy Crawlers, C.O.M.B.A.T., Confusatron, Genital Panik, Pinkto And The Action Boys, The Pub Crawlers, and DHYS all share a few songs with you. Most of the stuff on this comp is upbeat punk in a traditional style but there plenty of garage and metal styles to be found here as well. With so many bands and so many tracks, it is hard to keep your place. I lost mine, which is why individual descriptions are so vague. LO (\$2 to Renegade Tapes/239 Cumberland Ave. #3W/Portland, ME 04101)

V/A • Rebirth of Hardcore Pride: A Gorilla Biscuits Tribute 7"

A nice, but short ep of Gorilla Biscuits covers done by Closer Than Kin, Citizen's Unrest, and For All It's Worth. I liked it, but the singing on the Closer Than Kin track seemed to bother me a bit. Also, being that there are only 500 of these records, best to get your money in the mail quick. JG (Tor Johnson Records/14 Greene St./Pawtucket, RI 02860)

V/A • No Idea: The Shape of Flakes to Come CD

33 bands, 78 minutes. This is a compilation of upcoming or previous releases (and a few unreleased tracks by Small Brown Bike, Unitas and Asshole Parade, for example) on No Idea Records. Lots of highly entertaining stuff here. It's free if you order something else from No Idea or just \$1ppd by itself. Pretty good. There's always stuff on these CDs by bands that you didn't know before and you'll suddenly realize that you've been missing out on something cool. Nobody will like EVERY song on here, but there's something for everyone and no filler stuff. Definitely worth getting and checking out. Just going to list a few more bands, so you know what to expect: Hot Water Music, Palatka, Fracture, True North, Rumbleseat, Planes Mistaken For Stars, Combatwoundveteran, Radon, etc. MH (No Idea/PO Box 14363/Gainesville, FL 32604)

V/A • High Energy High Voltage CD

50 tracks of unacceptable, aggressive, offensive material. This menace of society seeks to degrade the morals of the youth. Under no circumstances is this sort of behavior to be tolerated. CD (Sound Pollution/PO Box 17742/Covington, KY 41017)

V/A • All That Was Built Here CD

Some really hyped hipster bands, and some other broken up ones on this here comp CD. The Blood Brothers, Pretty Girls Make Graves, Murder City Devils, Gas Huffer, Trial, Botch, Undertow, Teen Cthulhu all appear just to name a few. Not my thing, but I'm sure others will love this 24 band/song compilation. The artwork looks pretty cool. NW (Missing Records/PO Box 2011/Seattle, WA 98102)

V/A • Twisted! 7"

A great comp featuring Orchid, Ampere, Wolves, and Stop The Clock all doing Twisted Sister cover tracks. Pretty awesome!! FU (Dr. Goodsex/PO Box 9461/North Amherst, MA 01059)

V/A • Motorwolf vol. 1 CD

Oh, hell yeah. Where have I been? This is a bunch of different stuff from The Hague, Netherlands. Garage rock and blues, surf trash, old school punk/HC, and stoner rock. Not one band stood out more than the other. All the bands were new and interesting to me. The variety is great. It's all over the place. Stoner rock flows into surf into punk into more raunchy rock. I read a review for this in AMP magazine and you know what!? That magazine wouldn't know good music if it got up and slapped those stupid little white belt wearing fucks in their glass jaws. Pussies. Check this CD out for some rad bands that you may never heard of. This is a scene outside of the crust squatter movement of Holland I never really knew anything about. I am excited to see what volume 2 has in store. Fuck yes. If you like diverse rock and its offshoots, check out these tunes or get an eternity subscription to that poser magazine AMP. 9 out 10 stars on the local review board. CF (Motorwolf Records/Schouwburgstr. 2/2511 VA Den Haag/Holland)

V/A • An Old North State Compilation CD

A number of punk(ish) bands from Northern Carolina are collected here to raise money for the Domestic Violence Shelter of Wilmington, NC. The most well known band here is Zegota. Standouts include Astrid Oto, Crimson Spectre, Jett Rink, and the Nancies. MA (Third Year Move c/o Dan Yarborough/5013 McClelland Dr. Apt 103/Wilmington, NC 28405)

V/A • Gorezoo 4-way split CD

Okay, I'm not sure if this is newer stuff from Tekken, but I didn't really enjoy this as much as the demo. This has more of a weird grind feel to it, with some elements of noise. Suppository play some brutal grind that lay more on the death metal end of things... though they are really fucking raw which works well on this. Sergeant Slaughter play total Relapse Records or Hater of God styled death metal. Fate are insane sounding, mixing the elements of tape loops with some brutal sounding death metal. A great way to get a taste of some extreme sounding French music. NW (Meat 5000 Records/31 rue Jeanne d'Arc/59000 Lillie/France)







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DEMOS

LOST SOUNDS • demo CD

This is some pretty weird rocking punk influenced stuff that has elements of new wave and goth also. I'd say fans of the Epoxies or even The Faint might dig this stuff. Though it doesn't really sound like either of those two bands I think that it would appeal to the same types of people. Lots of crazy keyboards and male/female vox. Twenty-three songs on this CD. I was pleasantly surprised how much I enjoyed this disk. NW (PO Box 41953/Memphis, TN 38174)

GIANT EYEBALL • demo

This demo comes in a barf bag with a booklet of giant eyeball drawings on transparency papers. Their songs are disjointed arrangements of sounds and tempos. Most of them are blips and screeches over various droning sounds. Giant Eyeball is highly experimental and slightly industrial. The only out of the ordinary instrument on their list is an organ—but I have a hard time believing that most of these songs were made without a keyboard or moog of some kind. LO (jkhmick@aol.com)

BALLAST • demo

Ballast play perfectly aggressive and dark hardcore. Parts of their sound remind me of the heaviness of Kylesa, while others have a more straightforward punk approach. I really liked their thoughtful and questioning political lyrics that talk about the hardships in everyday life. LO (1247 St. Timothée/Montreal, QC/H2L 3N5/Canada)

GOETIA • demo

WHAT THE FUCKING SHIT GOD DAMN THIS RULES. An apocalyptic vision of mayhem and destruction bought forth by a bassist and drummer. Sort of like a less "power violence" MITB or Lana Dagales type thing. Frantic screamed vokills ushered forth upon the winds of pestilence, disease and death. Only downside is I have no idea what the lyrics to these songs are. WEEEEEEEEAAAKKKK man. Regardless sending away for this fucking 16 song tape could only improve your pathetic existence. I hear a seven inch may be on the horizon, so consider this your opportunity to get in on the ground floor of this exciting and rewarding experience. AH (1544 NW 52nd St. #5/Seattle, WA 981077)

IN THE WAKE OF THE PLAGUE • demo

This is destined to be a classic because it's just so damned good. For being a demo, I'm completely blown away. The sound quality is great, too!! In the Wake, from San Francisco, plays their own unique style of apocalyptic d-beat crust. The lyrics are well written and every song has power and gloom surging throughout. It's fucking great!! I'm gonna go see them play at 924 Gilman in August! DJ (Paul Barger/548 Broderick St./San Francisco, CA 94117)

S.B.V. • demo

Reminds me of Uniform Choice, except S.B.V. are raw and speedier and no cheezy lyrics lifted from inspirational posters!!! Or that really sappy spoken word thing at the end of the Screaming For Change LP. Whew!!! Instead, S.B.V. go after Bush, the scene, body image, and the joy of Comi-Con. Pretty good stuff. You should be hearing more from these guys soon. And they better not end up writing music like "Staring Into The Sun!!" And S.B.V. does NOT stand for San Bernadino Valley. MA (4419 Louisianan St. #3/San Diego, CA 92116; xsepticedgex@cox.net)

CRIME DESIRE • demo

Crime Desire plays fast and distorted punk rock. Their sound sometimes reminds me of the Muekilot Fairies, though that is mostly due to the painfully squeaky vocals and occasional superfast song. Most of the time, Crime Desire is just pumping out the thrash with a little rock and roll sass. LO (Thrashbot Records/736 S Chestnut St./Escondido, CA 92025)

PAPER LANTERNS • demo

Catchy little ditties on the subject of love, heartbreak, and yearning fill this demo. Paper Lanterns is a pop punk band who plays an emotive version of the old standard. Each song has a pleasant chorus and a good amount of melody. LO (762 E 13th Ave./Vancouver, BC/V5T 2L3/Canada)

QUILT • demo

Bad band names usually indicate bad band. Quilt is no exception. Tuneful emo with hints of Embrace mixed with early '90s San Diego. Nothing memorable. MA (PO Box 2384/Swindon/SN1 5WE/UK; quilt666@hotmail.com)

THREATENER • Follow the Blood Trail demo

These guys play thrashy grind. It's decent, nothing to freak out about though. They have some sick and twisted zombie cover art that makes up for the whole thing! NG (mpriehsjr@emich.edu)

STRAY BULLET • Prime Time demo

Stray Bullet gives you five original songs and one Doom cover. Their sound is rough around the edges, but has a good base. The politically questioning lyrics fit these songs well. They play slow and heavy music with a few moments of sheer punk fury. Moreover, Stray Bullet plays a sludgy style with a lot of weight. LO (1919 Northgate Blvd./Sarasota, FL 34234)

FAREWELL HOPE • demo

I guess Lisa sent me the pile of CDs marked emo-metal. Frail mixed with some Converge riffs... four songs that are well produced for what it is. NW (926 Martin Rd./Baltimore, MD 21221)



photo by Scott Smallin

Department of Homeland Security



THEY AND THE CHILDREN • CD demo

In these five songs, They And The Children explore harshness and frustration. Their music is heavy handed hardcore with a lot of dramatically muted moments. This weight is broken up now and again by interludes of soft melody before they jump back into the mayhem. The recording is crushing in its power and intensity. Pretty good for a demo. I was also pleased with the level of thought put into the lyrics and explanation of the band. They seem to have a lot going on upstairs as they discuss issues of societal control, relationships, and the course of life. LO (128 Platt St./Ansonia, CT 06401)

ANGELVILLE • demo

Rock'n'roll metal core that beats the shit out of most of the other crap I've had to review in this batch of stuff. Nothing I would typically listen to, but it's executed well, and has balls. NW (516 S Washington/Bloomington, IN 47401)

EVE'S REVENGE • When Feathers Fall CD demo

This demo has three songs of heavy hardcore that remind me of Converge. Intense metal breakdowns, intricate guitar riffs, and punishing vocals are present in every song. This style of hardcore has been done by countless bands at this point, as least Eve's Revenge does a heartfelt job of it. LO (725 E 2nd St./Bloomington, IN 47401)

HUMBLE ARY • CD demo

Six songs filled with discordant melody and heavy breakdowns. Humble Ary wax and wane their moments of intensity for the desired punch. The music flirts with modern hardcore sounds throughout as their weight and chaos comes in to crush you now and again. A list of songs titles and a few notable lines makes their song subjects aloof and mysterious overall. LO (metallicweb.com/ashfromsweat)

TIME TO DIE • CD demo

Guess what? Time To Die hates you. Well, maybe not you exactly—but they sure hate a lot. In fact they have so much hate that they have to spread it out into three of the four songs here. (The fourth one has some basic disgust but it doesn't really compare to the others.) Anyway, Time To Die plays straight edge style hardcore with a mean edge. Metal licks of the guitar and gruff vocals make for a very hard sound overall. LO (Steve Kane/2340 Alder Ct./Aurora, IL 60504)

HOLD TRUE • demo CDR

These guys are from Rochester, NY and play some fast sounding spastic emo. I'd have figured them for having more of a generic posi youth sound as there's a huge X on the cover of the demo, and the name is a Wide Awake reference. Nope... this stuff is, in my opinion, not good. The vocals are high pitched and whiney, and seem screamed. They are about personal issues that I'm not really able to relate to. The music is all discordant guitar riffs played over fast drum parts. Sorry guys, not my cup of tea. NW (39 Hamilton St. #1/Rochester, NY 14620)

DARK LION • CD demo

Rough around the edges, this gritty riot girl band gives you a lot of gut wrenching screams and distorted guitar wail. Dark Lion keep their songs, in sound and theme, raw and edgy throughout. Parts of this demo recall the intensity of early Bikini Kill. I am drawn in by the combination of anti-sound and catchy bits. LO (806 East Belmont St./Pensacola, FL 32501)

JETAVANA GROVE • demo CDR

This stuff has a bit of a Jawbreaker or Crimpshrine feel to in. Not really anything I can stand or bear to listen to anymore. Very East Bay sounding punk, with some acoustic guitar parts thrown in here and there. NW (\$3ppd to PO Box 692283/Quincy, MA 02269-2283)

NEVER ENOUGH • demo

Never enough thrash! That might be a good title for this CD. But before I can even start to write about how they sound just like every other thrash band and sing about the same stuff the first song ends up being about this very subject. Oh well, there goes the review. The thrash is well played, but it really is just "One more song in this mound of millions." BH (neverenoughdudes@rock.com)

HALVING • CD demo

This CD-R consists of two blasting songs in the vein of Combat Wounded Veteran, a third tracks that skips endlessly, and then three songs of silence. The insert lists six songs, but this CD only had the two. Better luck next time, folks. LO (halvingpunkrock@hotmail.com)

I OBJECT • demo

Upstate New York's I Object play straight forward hardcore/punk with believable sincerity and a snarling girl singer to boot. Thankfully with songs like "The Way You Play Guitar is Revolutionary" they're insightful enough to have tossed a little irony in the mix to throw off the zit-faced hecklers. As healthy of a start as a Flintstone's Vitamin speedball. MM (Punks Before Profits/99 Custer St./Buffalo, NY 14214; punksbeforeprofits@hotmail.com)

HIGH ON CRIME • Two Piece By Necessity, DIY By Choice CD demo
Featuring ex-members of Kung Fu Rick and Seven Days Of Samsara, you can expect some heaviness here. Personally I think the SDOS dude's style is winning out because most of the songs on this demo have a dark and droning metal tone, certainly more than a thrash one. This recording is the guys as a two piece because you can't just sit around while the other dudes are on tour. Certainly not when you have the creativity to write this amount of songs with relevant political lyrics. LO (\$5 to Dave/210 E Garfield/Milwaukee, WI 53212)

AKASHA • demo

These folks play stormy, emotionally charged rock that incorporates a beautiful violin sound into the guitar, bass, and drums structure. The resulting music seems melancholy with a half smile, hopeful but not ignorant of the harsh side of life on earth, and partly cloudy with bright sunlight breaking through. The vocals are sung and shouted and fit the overall sound of this band well. The lyrics describe struggling to live a happy life full of friendship, love, and meaningful lessons. There is considerable power in this music. SJS (1000 S Cooper/Memphis, TN 38104)

LIGHTS OUT • demo

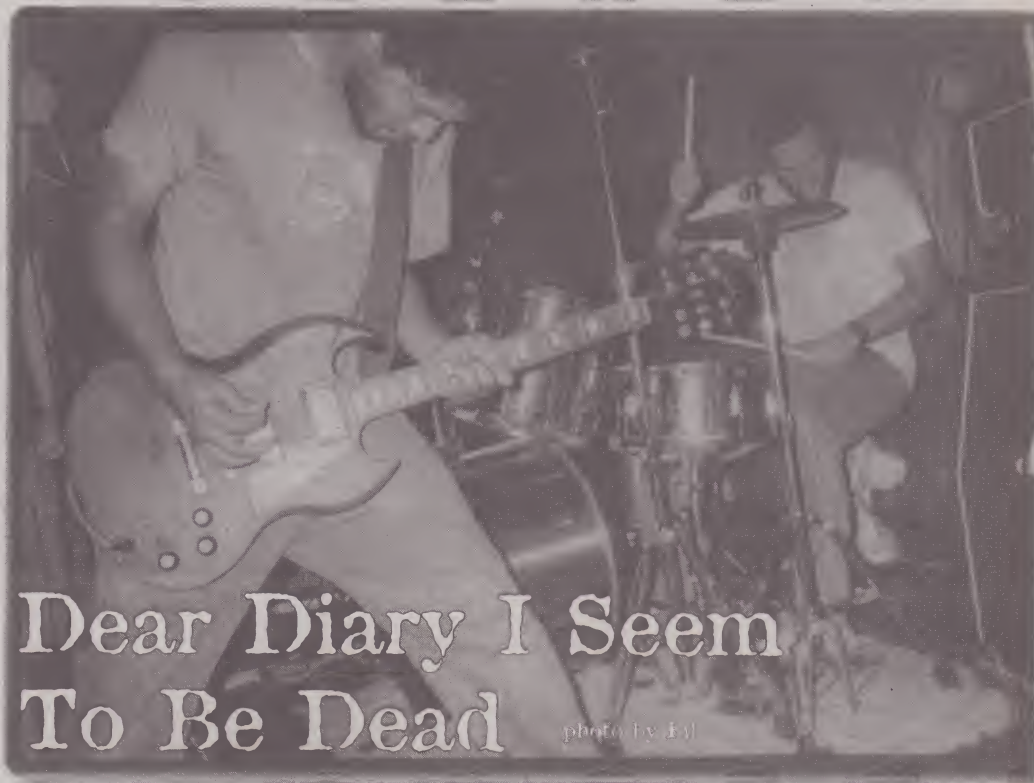
Six songs by these California hardcore boys. Pretty much in the vein of other posi sounding bands such as Holding On or Coalition. These guys pull it off well enough I guess. I can see them on Deathwish. Cool to see an actual cassette demo, props for that. NW (1040 Laguna Ave./Felton, CA 95018)

FRANK CASTLE • Get Sars demo

Frank Castle is a two man operation retreading the worn-out screamo genre with such an utter lack of pinache and finesse you'd think Jerome's Dream got back together for a final horse flogging. Ooh and aah as these geniuses work both sides of the coin with their sardonic stabs at wishing your infection of life-threatening diseases from the far east while at the same time condemning you for your backwards political scruples in their creatively titled opus, "Pro-choice." However, it's the overly-predominant drum machine set sky-high in the mix that separates them from the sea of drudgery and catapults Frank Castle to being probably the worst band in the world. MM (only \$5ppd to Daniel Fried/302 Pinewood Dr./Marshall, TX 75672)

THREATENER • Follow the Blood Trail demo

These guys play thrashy grind. It's decent, nothing to freak out about though. They have some sick and twisted zombie cover art that makes up for the whole thing! NG (mpriehsjr@emich.edu)



THE YELLOW PRESS • demo

The Yellow Press' high-energy Fugazi worship gets contaminated quick-like when the goofball singer of the B-52's comes chiming in like a wound-up monkey and makes the whole fucking enchilada divebomb into one disastrous mushroom cloud. Their powerful songwriting and production almost had me captivated for a minute, but then the annoying singing shit starts in and you think they're trying to get signed to GSL. MM (\$4ppd to Alan Tarkowski/735 Fathom #37/San Mateo, CA 94404)

TEKKEN • demo CDR

French hardcore that has a Japanese feel to it. Very noisy and thrashy, with harsh, almost grindy vocals. 28 songs that I found I really liked. A great mix of Lärm, Fear of God, GISM... very cool. I rarely hear much from France that I like, but this impressed me. Sounds old, and raw. NW (Skud Records/BP 515/33001 Bordeaux Cedex/France)

CONSUME • demo

A couple summers ago I went to this show where a guy got on stage and went on and on about how the music wasn't important and how this medium should be used as a vehicle for politics, etc. I do believe that hardcore is an important vehicle for people to share their ideas and opinions, but I was very angry that someone would say the music was totally useless. My point is that this band must have been there and really dug what he said because these people didn't bother to learn their instruments or write songs. But hey, the insert is thick with ideas that some kids might identify with—songs about religion, patriotism, animal testing, pollution, etc. DH (youbuywedie@aol.com)

GET IT AWAY • demo

Goddamn, this is like Slapshot doing thrash covers. Seriously, the vocals are really similar to Slapshot. They play fast and raw hardcore with an '80s feel. The thoughtful lyrics decried drunken idiots, domestic violence, animal rights, and more. LO (PO Box 13274/Chicago, IL 60613)

FAREWELL HOPE • demo

I guess Lisa sent me the pile of CDs marked emo-metal. Frail mixed with some Converge riffs... four songs that are well produced for what it is. NW (926 Martin Rd./Baltimore, MD 21221)

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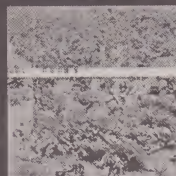
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ÜMLAUT: The Havoc Wreakers Speak

Maybe in the Ünted States you are not familiar with the crüshing powerhoiße of blastbeat mayhem that is Finland's Ümlaut, büt here in Scandinavia they have been feared and idolized for some years now. They rarely play shows, so I was excited to get to see them play here in my home town of Bodø, Norway. The gig was crazy, scary for some of the kids I think, büt really exciting, and afterwards I managed to talk to the band for a few minütes with my tape recorder.

HaC: Before we start, I can't help büt notice you've only got two strings on your bass.

Baron E.: Oh—yes, the bass. That is in case I break one.

Smedvig: We have two gütarists, too, now. You can never be too careful.

HaC: So, üh, OK... what did you think of the show tonight?

S.: This is no Great White show, I'll say that müch.

E.: Büt it is always good when we can park our motorcycles on the stage. No complaints about that.

HaC: Those are your motorcycles?

E.: Well, now they are.

S.: Ask about something else, please.

HaC: OK... I heard you were supposed to be on a Deutsch compilation of covers from the This Is Boston Not L.A. 12". What's happening with that?

E.: We were supposed to, büt they would not change the name for us to This Is Finland, Not Ü.S.A.!—so fück them! We were going to going to be the Freeze—ha ha ha.

S.: Actüally, we did record those songs, we wanted to be on the compilation, especially since we heard that Seein' Red would also be on it, and they are the band that taught us Dütsch, you know. Büt there was a problem.

E.: It was our thirty-second limit. You know, we will not play for longer—what are we, Pink Floyd? And all the songs on that record are very, very long. I've honestly never been able to listen to that record because it all jüst goes on and on like Wagner. Some songs are two, maybe three minütes. I could get from here to

Ümea in that time—for what I want to sit and twiddle my thümps and nod to slow drümbats instead?

S.: So we set our timer in the stüdio control booth to a half minüte as we always do, and started playing the songs at the original tempo, büt it always went off and the engineer would stop us before we could get through even the intro to each song. We sent a D.A.T. of intros, büt the label wrote back, not happy.

are pure geniüs.

E.: I have to listen to it on 78 RPM, büt it is good.

S.: Well, of course I listen to everything on 78 r.p.m.

HaC: Do you want to name any other influences on your music?

E.: That is true, we are always under the influence.

S.: Yes, and there was the Gasmask 7", too. There were only a few hündred made, büt one accidentally ended up with Búrri, I think he inherited it. We really liked it, we listened to it

every day and were excited, until we found out we were listening to it on the wrong speed. We thought it was a 45 record, büt it is a 33 record. Then we were

really angry, really angry that there was not a band that played that fast, and decided we müst take revenge upon the world. And so we became Ümlaut.

E.: Tell about the end of that story!

S.: Oh yes—we wanted to find Gasmask, to teach them a lesson about playing fast and living fast and dying young, so we went to Italy, to Rome, because that was where the label that released the record was located and it was the only address we had. We tracked down the label guy there, I think it was outside a Comrades show, and asked him where to find the band.

And he told us that there was no band, that the Gasmask record was jüst the good Napalm Death record at 45 RPM! Then we were even more angry, ha ha! E.: So we were going to teach Napalm Death a lesson, büt we realized the worst thing we could do to them would be to let them go on existing now.

S.: Poor bastards. If we were any nicer, we would put them out of their misery.

HaC: Hmm... next question... are the rumors true, that CrimethInc plans to release a bootleg CD of all your recordings? How do you feel about that?

S.: Oh, CrimethInc, ha ha!! Yes, it was true that they planned, büt we have fixed them.

E.: Fixed them good, as they say in the American movies. That release will never come out.

HaC: What do you mean?

S.: Well, you know, there was the trouble



finland

E.: And then we became really fierce and remembered why we are Ümlaut, and recorded all the songs together in less than thirty seconds, and sent that in! Büt the label wrote back again, saying we should submit it for the next Bleaargh! compilation instead.

S.: Bleaargh!, by the way, the only good punk compilation to ever come out, for my ears. Some of the shorter songs on there

we had with CrimethInc in the nineties.
E.: We sent them our demo for review, to their magazine *Inside Joke*, and they bootlegged it and released it as a record with the next issue.

S.: That was a surprise for us.

E.: We worked it out, of course—they came to Finland on tour with a band, and we explained that they could put out our full length recording too, if they paid for us to do it.

HaC: Was that the Havoc Wreakers record?

E.: Yes, that one. And they agreed, they were going to put it out on a subsidiary label, Hayes Audio Service, which was really an automobile repair company, Hayes Auto Service. Ha ha, they thought they would be millionaires, cashing in on us exploitable foreigners.

S.: There was that fight we got in...

E.: Yes, the famous fight, but that got worked out. They are quite fragile little Americans, you know, not dangerous motherfucking Finns like us. Anyway, we recorded the songs with their money, and then released them on a Finnish label, of course—fuck the Americans!

S.: Not just one Finnish label, but two, in fact, just to make clear where we stand. No compromise with hardcore imperialists!

HaC: But back rumors about CrimethInc bootlegging that record on CD...

S.: They are true rumors. We have spies planted everywhere, through the Hell's Angels, and we follow their every move. They were in fact going to release the bootleg, to make a little revenge on us. But we solved that problem.

E.: We waited for them to gather the materials for it, until they had given them all to their graphic designer.

S.: And then we kidnapped him! David Mosier, of Bellingham, Washington, as his driver's license says. All this happened some time ago, now—the last they heard from him was in late winter, before we took him hostage. They have been calling him and e-mailing him for months now, and no word from him.

E.: He is in Finland, locked in my mother's sauna. She is feeding him on homebrew vodka alone and playing the Rotten Sound 7" on endless rotation for psychological effects. It is a regular Guantanamo Bay.

S.: Now they know not to fuck with us. CrimethInc, if you want your designer back, send us your glass master for this CD bootleg, and a mint condition copy of

the Peace comp. Otherwise, we will take your secretary hostage next.

E.: And no funny business.

S.: Business, always business with the North Americans.

HaC: Um, OK. Next question... On that record, Havoc Wreakers, what are the lyrics to the song "Emergency War Surgery"? The insert only offers a copy from an army medical manual.

S.: Oh, those are the lyrics. I just sing the lines from the top of that page: "Precise correlation between measured dose and effect" and so on.

HaC: What would you say to people who found that record, um, a little controversial?

S.: What, do you mean all the talk about killing homophobes and heads of state? That's not controversial!

E.: If anything is controversial, it is the lyrics to the song in Dutch. But we have not yet received any complaints about them.

S.: Another Havoc Wreakers story—you know, it was supposed to be a 10", with the title being Havoc Wreakers 12", so it could be the Havoc Wreakers 12" 10" and appear in the wrong category in every record catalogue. But the factory our friends Combat Rock Industry sent it to saw the "12"" on the layout for the cover, and changed the whole record format without asking anyone.

HaC: I'm sorry, I'm not sure I understand...

E.: Look, just add it all together: ten inches plus twelve inches, minus the five I.Q. points of the idiots at the factory. Then convert it to metric. You Norwegians have socialized education, you should be able to handle a simple number problem.

S.: So the story is, our luck with labels is not the best. We have decided to not put out records now. We can still drive fast, play fast, fuck shit up, and be Ümläut without records.

E.: We have done enough records, anyway. As I said before, are we Pink Floyd, or mighty Ümläut? If we need more songs, we will just cover Sore Throat, and the choruses of G.I.S.M. songs.

HaC: Will you still play shows?

E.: As many as we always have.

HaC: That's not many!

S.: I think you do not understand. Actually, we play many shows, we just do not play for the hardcore and punk scene very much. Most of our gigs are in mining

towns outside the punk touring circuit. We think it is our important job as evangelists to spread the good news of grind punk to the workers at the edges of the world, who otherwise would only hear shite bar bands. We were gone all fall, playing the two hotel bars up in Svalbard north of here, that is why we come to play here on our way home. The workers there need our music, especially the ones at the Russian mining colony—otherwise they don't even get bad Rolling Stones covers, only old Soviet musical numbers.

E.: Our friends in Leningrad Cowboy do the same. You know, most punk bands think the only way to tour the world and play exotic places is to play the squats, and that's a good way of course, but there are also desperate bars out on islands and distant mining cities that will hire you to live there and play every night for a season. They just ask for a demo and references. You can tour the world, playing all the strangest places as the house band.

HaC: Wait, they hired you after hearing your demo?

E.: Well, of course we didn't send our own demo.

S.: I meant to write a scene report about the island while we were there, but you know how it goes...

[We are interrupted by drunk people.]

HaC: What do you think of the new generations of hardcore and punk bands?

E.: Things have only gone downhill since the glory days, when G.G. had a column in *Maximum Rock'n'Roll*. But of course, you cannot live in the past.

S.: G.G. couldn't, for example.

HaC: Do you think hardcore punk is still a legitimate medium of expression?

S.: As much as it has been for the past few hundred years.

E.: I think we're almost out of time now. We have a new rule that our interviews cannot last longer than our records, and our seventeen minutes are up.

HaC: So, um, any words of wisdom?

S.: Just two: no scruples.

E.: That's the only way to live.

HaC: Is there an address yet where Ümläut fans can write you?

S.: No, we still make Combat Rock handle our mail. We are home-free, you know!

So if you want to try to contact Ümläut, I guess you should write to them care of Combat Rock Industries/PO Box 139/00131 Helsinki/Finland.

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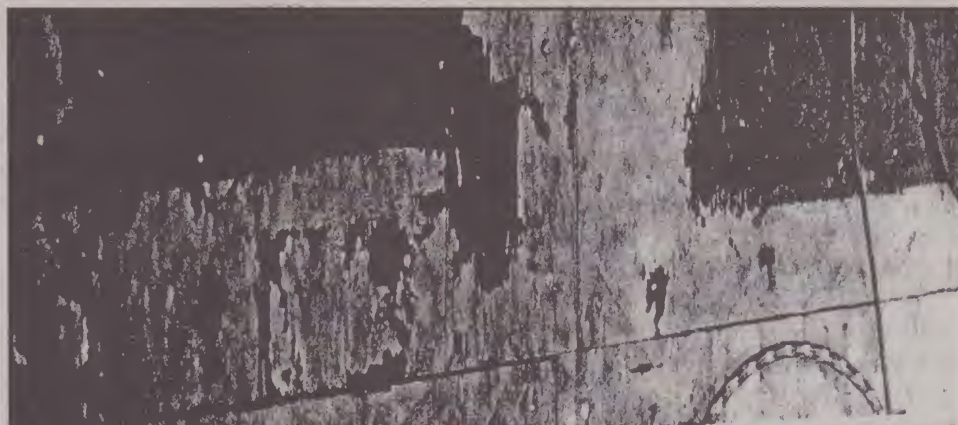
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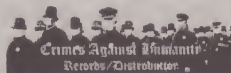
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THE ADVENTURES OF BOXLOR 5.5x4.25 \$? 72pgs.
This comic of sorts first began as a satirical outlet for a group of folks. As interest in the tales of Boxlor grew, it was also printed in some local papers. Then, as with any good project, the idea was to create a compilation of comics. This project sat dusty in the corner of someone's room for some time, which means it comes with a mighty aftertaste of how things were then and how they are now. Anyway, Boxlor is a guy with a cardboard box on his head. Each page has a photo of Boxlor in action and the appropriate quote underneath. For the most part, Boxlor is sort of an uncontrollable ass—but the kind that is funny so you can laugh at his misery. These folks must have had a lot of time on their hands back then. LO (mikesaturdat@yahoo.com)

AVOW #14 5.5x8.5 \$2 36pgs.
Contributions from various 'zine makers and punk folks fill the pages of this new issue. Each of them contributed their own layout and words, making it more of a compilation than an issue of Avow per se. Most of the content in here is good, the stories range from personal to political to downright silly. All of them entertaining in their own right. Plus, you get a few pages of Keith's swanky art in the front pages... so you don't really miss the regular Avow too much. Me likey. LO (Keith Rosson/2410 SE Taylor/Portland, OR 97214)

BLACKTHORN #3 news \$1.25 24pgs.
This political rag has a lot of information to share. The pieces on students and teachers against the war, the Buffalo Field Campaign, Bush's drive to war amidst opposition, and a list of the US's history of bombing spanning 1945 to the present made good points. The interview with the Beehive Design Collective and very personal book review of *Quiet Rumors* showed a lot of heart from the collective behind this paper. I learned some new tactics when reading the piece on San Francisco's Drug Overdose Prevention and Education Project (who look into the cycles of addiction, the warning signs of overdose, and what to do in such an emergency). There is also an article introducing readers to the Cascadian Summer movement, which is a series of actions for the sake of the precious ecosystem in the Cascadia region. This paper has a good amount of news and a small amount of rants, which made them easier to take seriously. LO (Rico/PO Box 11046/Portland, OR 97211)

CHAINBREAKER 7x8.5 \$? 40pgs.
A great read about a variety of bicycle related topics ranging from history, how the bicycle changed women's fashion, how to change a flat, safety tips, and women's issues. The author is a bike mechanic from New Orleans who works at a DIY bike shop. The 'zine is very well researched and written, with an eye-catching layout and illustrations. The instructions for changing a flat tire and then making a belt out of the old tube are easy to follow. This 'zine stands out among the other bike 'zines I've read, and I would recommend this 'zine to cyclists, women, men, mechanics, and everyone else. JM (Shelley Jackson/621 N Rendon/New Orleans, LA 70119)

CHUMPIRE #160 4.25x5.5 37¢/trade 8pgs.
I've come across this 'zine many times over the years and it always remains somewhat of an enigma to me. Sometimes no more than a single sheet of paper, the content is usually sparse and unpredictable. This particular volume is comprised of show reviews that segue into a personal and personable short history of the author's early punk record milestones, which then tie into the following record and 'zine reviews. Closing it up is a strange bit about a wayward high school coach, a short distro list, and a couple of photos. Not sure how relevant or worth it this might be to the teeming masses, yet I have to admit it retains that certain "message in a bottle" quality that 'zines used to possess before the internet rendered them all but irrelevant in the networks of punk communication. TS (PO Box 27/Annville, PA 17003)

CHUMPRE #161 8.5x2.75 37¢ 8pgs.
Most of this issue tells of an empowering camping trip Greg made with the students of this middle school. He talks about the way education in nature effects the minds of these young folks and what sort of lessons he learned as well. After that he switches gears to tell you about the local underground scene, what shows there are and what projects folks are starting. He reviews 'zine, records, and books. LO (PO Box 27/Annville, PA 17003)

COMPOST #8 4.25x5.5 \$1/trade 32pgs.
Compost is a very intimate and honest compilation of reflections on the relationships of a young woman who seems to remain distant, on the outside, of those around her. In many ways this 'zine reminds me of many of the better and minor personal 'zines from the mid-1990s explosion. Legible and attractive cut 'n' paste layout; my copy had several sheets of pink paper, which I am always a sucker for in this context. A good read for a short bus or car trip. TS (Sarah/664 Long Valley Rd./Gardnerville, NV 89460)

CONTRAVENCAE #5 8.5x11 \$2 28pgs.
We received issues #1 through #5 from this 'zine but, unfortunately, there was no one around at the time who could decipher enough Portuguese to read all five issues. It is frustrating but that is just how it goes sometimes. So, since I can't read the content of the back issues, I am going to just talk about the most recent one. With a format like MRR, issue #5 focuses on music. They include an editorial, some letters, ads, and columns, as well as music reviews. The features of this issue are the interview with Motosierra from Uruguay, the Riot and Wojczech european tour diary, and a scene report. The has a nice, clean layout and some good photos. LO (CP 2255/São Paulo/SP 01060-970 Brazil)

COPPER PRESS #15 w/CD comp 7x7 \$? 120pgs.
Copper Press is an interview magazine that focuses on a variety of creative people. Some interviews are presented in question and answer format; others are written as articles with responses inserted to elaborate on the commentary. This issue includes a gaggle of indie and punk bands, improvising musicians, singer/songwriters, painters, and the co-founder of an indie snowboard company. Articles on Retisonic, Saeta, No Knife, Frank Black, Rizzardo, Noahjohn, Converge, and Ten Grand are short reviews of band history and current activities. Articles on the Building Press, Graig Markel, and Iditarod explore the music making process and how these folks work through new directions. Interviews with painters Randy Gaetano and Tobin Sprout explore the evolution of their styles and creative processes and what else they do with their lives. Decent reproductions of work by each are included. Interviews with cellist Matt Turner and pianist Fred Van Hove review their musical explorations, influences, and projects and work with fellow musicians. The interview with Blue Montgomery of Capita Creative Snowboards examines how to keep an indie company viable and true to its nature. The graphic design of *Copper Press* is simple and clean. The CD compilation with this issue includes 20 tracks of indie pop and indie rock. There is enough variety to approximate a decent mix tape. SJS (Steve Brydges/4343 Eagle Crest Dr./Williamsburg, MI 49690)

CULTURE HACK 8.5x11 \$1 20pgs.
The author claims to have made this 'zine entirely with stolen materials, and it seems stolen ideas as well. The consumer criticism is somewhat generic and/or post-modern, and pretentious. Usually really like art made out of "found" materials, but instead of letting the materials shape the 'zine the author put too much emphasis on his consumer culture rant. Maybe I've just read far too much on this subject at this point. JM (salvadoredelete@hotmail.com)

DECADES OF CONFUSION FEED THE INSECT #34 5.5x8.5 \$1 12pgs.
Another title for this 'zine could be *Pages Of This 'Zine Confuse Lisa*. Really, people some of this is just gibberish. We begin with a story, seemingly sci-fi and set in some post-apocalyptic future. (Or is it?) The main character goes through various tortures at the hands of various evil-doing scientists and other nemeses. It reads like the retelling of an already complicated and messy dream. Any point of focus seems to blur away into the next idea, and you are left wondering of this story has any linear track at all. I was relieved when we got to the hand drawn art. At least with that I felt like I could stare at the images long enough to get some kind of clue. LO (Justin Duerr/218 Buckingham Pl./Philadelphia, PA 19104)

DISGRUNTLED GOAT #2 8.5x11 37¢ 2pgs.
I like flyer 'zines that try to give you as much as they can. In this case, they want to give you a reason to read it. His rants and ideas on opening an all ages club, being productive, the necessity to pay for shows, trying not to be jaded, and encouraging more women to get into the pit were refreshing. I especially liked the one where he suggests stepping outside your boundaries to find new things to appreciate. LO (PO Box 13274/Chicago, IL 60613)

DISORDERLY CONDUCT #6 5.5x8.5 \$? 120pgs.
There are a number of activist, anarchist, green liberation groups in Eugene which run small press 'zines and informational papers. This is one of those. Where a project like *Green Anarchy* exists as a newspaper, *Disorderly Conduct* is more of a journal. Articles and ideas expressed and worked through in these pages are handled in a more full and complete manner. This particular issue has a lot of content about The Patriot Act, many more issues you might expect to see are included as well. There is so much content in here, I can't even begin to list it. I can say that the collective behind *Disorderly Conduct* gives you an incredible amount of thought provoking articles about the world today, as well as a lot of news from the various fronts of resistance. Since this project only comes about twice a year they have plenty of time to refine their craft. LO (PO Box 11331/Eugene, OR 97440)

DUNK & PISS #11 4.25x5.5 \$1 64pgs.
Dunk & Piss is a string of stories from the life of editor Alex. He writes of the situations and adventures a punk kid and his comrades can find for themselves in or out of school and throughout their hometown. Most stories involve brushes with authority figures of one sort or another as Alex and friends visit elementary schools, CD shops, salvation armies, laser tag, and more. This issue begins with Alex and a stack of old Dunk and Piss issues creating a bomb scare at a local supermarket. That wild tale sets the tone for the rest of this issue. *Dunk & Piss* is a pleasure to read. Alex has a good command of English and knows how to fill a story with detail and tangents while maintaining an interesting flow. *Dunk & Piss* 'zine is highly recommended. SJS (Alex/11 Alger Dr./Rochester, NY 14624)

EAVES OF ASS #2 5.5x8.5 \$1 24pgs.
The serious side of this 'zine has some growing to do. They print a couple rants and ideas about the world, but they aren't very well thought out and don't really go anywhere. I chuckled a time or two over the quiz that has you guess whether quotes come from inspirational office posters or CrimethInc. Some of the similarities are just priceless. While posing the idea that Jesus and the Highlander are the same dude is entertaining, it does not a great read make. Still I enjoyed the sense of humor since it is best thing this 'zine has going for it. Maybe next time they can cut down on the recycled content and so-so commentary and stick to biting sarcasm. That seems to be their best avenue for expression. LO (PO Box 406784/Louisville, KY 40204)

**TS=TIM SHEEHAN,
CF=CHUCK FRANCO,
JM=JENNY MUNDY
FIL= FIL BAIRD,
SJS=STEVE SNYDER,
& LO=LISA OGLESBY**

EXIST #2 8.5x11 \$? 14pgs.
This is entirely composed of poetry photocopied directly from the handwriting-scrawled pages of one of those stippled little composition books that all the kids love. If angry teen poetry is your thing, go for it and look this kid up. I'm not so sure what else to say about this, except that it reminds me a lot of my own little composition book from my sophomore and junior years. Glad no one has photocopies of those pages... TS (drqbert@aol.com)

FRACTURE #24 8.5x11 \$3 88pgs.
Another issue of *Fracture* makes it to HAQC to an eager reviewer... and does not disappoint. Following your standard MRR style magazine format, you get columns, ads, reviews, interviews, and some attitude. Now, the columns in *Fracture* are highly interesting for the most part. They span politics, punk, culture, people, and fiction to give you a nice melange of things to read. The interviews are with The Phoenix Foundation, King Ly Chee, Gunmoll, and Joe Ninety. All, yes I mean all, of these are interesting. The best one had to be with Hong Kong's King Ly Chee who gave an incredible amount of detail about the local hardcore scene. Rounding out this issue are the Washington DC scene report, the music reviews, and the fanzine reviews. Good stuff. LO (Fracture/Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UK)

FIRE ESCAPE PRESS #11-#12 8.5x11 \$? 26pgs.
Lotsa cutty-pasty poetry and abstract prose in these two. Many have that lovelorn quality that dominates so much of the transition from high school to college. Not really my bottle of soda, but perhaps it sounds appealing to you... TS (Kyle Schmidt/1500 Pine St. #100/Philadelphia, PA 19102)

GOD KWIT #2 4.25x5.5 \$1 32pgs.
This 'zine is another cut and paste 4.25x5.5 installment from Rochester, New York that is full of wise ass comments and goofy stories about everything from riding bikes, to fooling around in class, to getting his skateboard confiscated by his teacher. To readers of *Dunk & Piss*, this 'zine is written by one of the friends of that author. Although I would have liked the author of this 'zine to express his own style, I recommend this 'zine to *Dunk & Piss* readers and class clowns. JM (953 Spencer Port Rd./Rochester, NY 14606)

GREEN ANARCHY #13 news \$3 36pgs.
There are a few things I really appreciate about this journal. The majority of their pieces are well written, they tackle difficult topics with in-depth analysis, and the pieces flesh out theory for its modern context. Plus, I believe they walk their talk. This issue starts off with a piece on youth liberation through alternatives to regular schooling, then other sections discuss criticism of civilization in various revolutionary circles, suggestions on sabotage, reflections on the repercussions of city life, thoughts on a peaceful existence, and much more after that. Too much to list, really. You get the regular action/prisoner news updates, letters, contact information, and some book reviews.. Of the many newspapers of this sort that we get for review, I find *Green Anarchy* to be the most consistent in terms of interesting content. LO (PO Box 11331/Eugene, OR 97440)

HAVE A GOOD LAUGH 8.5x11 \$4 40pgs.
This one is the 20 year oi-necessary issue, though apparently it has been 6 years since the last one came out. Fittingly, this one features a 'zine history of highlights and controversies. The mainstays of this issue are the interviews. He talks to Oi Polloi about the band's long history, some of the things they've seen over the years, and other tidbits shared between old dudes. The quick chat with TV Smith deals with his music as well as the current society, economy, and politics in Britain. Talking to Frankie Flame of Superyob, The Flames, and The U-Boats brought up the history of music he has been involved with, wild times through the years, as well as current political issues. Intensive Care's interview dealt mostly with their band or what they think about other random news. All of these were interesting, especially the ones dealing with projects that have gone on for decades. The other content shows off the editor's sense of humor and feelings of disgust for all the people around him. Of course, there are some music and 'zine reviews to round out the issue. LO (T. Howarth/"Rosehill"/20 Front St./Tanfield Lea/Stanley/Co. Durham/DH9 9LY/England)

HAZARDOUS WASTE Spring 2003 8.5x11 37¢ 4pgs.
Even though this is a flyer 'zine, it takes more than a couple minutes to read. Matt packs a Fucked Up interview, music reviews, a long book review, an article on Saint Vitus, and a nice-sized introduction into these four pages. You really get a feel for the guy and what he is into. Flyer 'zines are mostly used to get news and new bands out into the public sphere, I like the fact that he also includes a report on an older band. It gives it a nice balance. You can tell he works hard to make this read good. LO (Matt Smith/210 Dewey St. #3/Worcester, MA 01610)

HIPPIE CASUAL #2 5.5x8.5 \$1/trade 24pgs.
A sloppy and eclectic little cut 'n' paste 'zine from Chapel Hill. Reviews of North Carolina bands, short anecdotes, anti-war observations, a drawing, illegible hand-written notes, Elvis, and general punk-rock-ery. The author is a high school student, and this point of view (of course) informs the writing; if you're not of this demographic, then more likely than not this is something you can live without. However, as a former child of the South myself, I have to admit that I find this somewhat endearing. TS (Andrew/104 Harrington Point/Chapel Hill, NC 27516)

INSIDE FRONT #∞ w/CD comp 8.5x11 \$5 196pgs.
A new wind spreads forth from the ghostly and hallowed living corpse of the CrimethInc Collective. I was slightly surprised, but not really. I knew that these folks couldn't let the world collapse around their feet without having some sort of romantic/visionary sort of commentary. (Please note, if you don't want to read my rant please skip to #2 for the real review.) 1.) Let me vent on some past frustrations. During these last few years when it seems like the world is about to turn itself inside out I had been attending several protests, actions, anarchist meetings, activist (boring) type stuff. Everyone in the punk/counter culture/hardcore kid type dynamic was really into *Days Of War... Nights Of Love*. I also, admittedly, was really into the book. It was great, full of awesome ideas and bold thoughts; new ideas for a new world. Then, this book and its images and its catchy slogans became almost like a Bible for a cult of a lot of people, especially locally. I would see great wheat pastes all over SoCal, in underpasses, electrical boxes, on government buildings, everywhere. I hope this isn't taken the wrong way. It seemed like every do goeder was thumping this book as the way to start a revolution. I was getting sick of all these kids at all these meetings praising the greatness of this mysterious and mythical collective. I would constantly hear things like "how would the CrimethInc kids do it?" or "what would CrimethInc do?" The book is really cool, but all of its rich kid followers were becoming just as obnoxious as the pretentious PC kids who would dictate every rally and every action. I am sure that this was not the aim of those involved in creating the book. If it was, good job. You got a ton of kids and maybe some others on the periphery of the hardcore/activist scene hooked on some sort of (short lived?) phenomena that romanticized living on the outside and upon the waste of the capitalist worker/consumer construct. This is a philosophy I still live by. However, how many "CrimethInc kids" (as we would call them) are still around? Not too many. Although I see you at emo indie shows sporting the latest fashions and spouting the new ideas of heartbroken boys with nothing better to sing about than when you stood them up on a date. Fuck you! The world rants around where are you now? 2.) This issue is really cool. I like this. Also I can't really describe everything in here because there is so much. While I wasn't necessarily stoked on all of the articles there were some that really got me going. Like "Bring Back Veganism" and "Fuck Activism." Really freedom is not one long boring fucking meeting. This is a thick "magazine" full of potent ideas and treasonous rambles. The best thing about this issue is that a man ventured through bitter wet and cold, crashing waves and desolate roads to the Isle of Skye to meet the Baron. Yes, the Baron... of Amebix, the only Baron worth mentioning. I had goose bumps when I read that story. And as idiotic as it may seem I felt like some sort of connection had been made. I knew the Baron was a blacksmith somewhere in Scotland. This was the ultimate story. I don't know if the Baron realizes what sort of impact his music and words have had on so many of us and our hearts and visions. Anyhow. Get this issue. I think CrimethInc and their words are more important now than before. But please remember how can you take their words and use them to create something beautiful and revolutionary of your own. Oh yeah, comes with a free CD (the third one of its kind) with a bunch of hardcore, some better than others. CF (CrimethInc Far East/PO Box 1963/Olympia, WA 98507)

'ZINE REVIEWS

IDEAS IN PICTURES #2-#3 5.5x8.5 \$2 20/28pgs.

Both of these issues are filled with illustrations dealing with the meat and dairy industry. Issue #2 is titled "18: A Leftover From the Dairy Industry" and was made in conjunction with a veal crate project where video of this one calf is shown inside a recreation of one of the veal crates, so that the viewer has to actually crawl inside to watch. Most of the illustrations in this issue were drawn from stills taken from this video. Issue #3 is titled "Animals and Workers" and continues along the same lines with illustrations, words and an installation that examines the relationships between these two groups in a factory farming/ slaughterhouse situation. Both issues are well done and they're really easy to just flip through and understand. What I really like about this is the way these drawings convey the emotions that are usually overlooked. It's nice to see something that deals with these issues without feeling like another boring "Why Vegan?" pamphlet. FIL (Colin Matthews/N 4909 Duck Creek Rd./Helenville, WI 53137)

LARCENY #19 8x8 \$1/trade 26pgs.

In this issue of *Larceny* editor Shaun takes a look at the history of his 'zine and reviews the evolution of his interactions with the punk community, his friends and family, and reasons for making a 'zine. Shaun describes the flow of his life from early teen years in a small town through marriage, a lengthy period of introspection, his new life in Detroit, divorce, and a new found desire to expand his horizons outside this small zone of comfort. *Larceny* reads like therapy for Sean as he sifts through his past examining how events influence and alter the present. SJS (Shaun Allen/ 8128 Constitution #8/Sterling Hts., MI 48313)

LEAPFROG #6 5.5x8.5 \$1 32pgs.

Here is another issue of this fine punk bike 'zine. Features this time include an interview with Minneapolis bike company Surly, the lowdown on 2002's Punk Bike Enduro, an extended review of Australia's Crumpler bicycling bags, and a section dedicated to bicyclists speaking out against war. Other essays describe city riding experiences in the Chicago winter and evading vehicular pursuit on the streets of Pittsburgh, PA. You also are treated to reviews of bicycle centric websites, 'zines, and bands. As always *Leapfrog* begins with an intelligent and entertaining columns section dedicated to positive cycling attitudes and actions. SJS (Scott Spitz/3611 Washington Blvd./Indianapolis, IN 46205)

LITTLE BLACK STAR #28 5.5x8.4 37p 4pgs.

Once again, this mini-newsletter takes aim at the American military action in Iraq. The invasion may be over but the war is in full swing—and *Little Black Star* hasn't forgotten. Finding flow after flow in US policy and press statements, reading this 'zine really makes you think our country is run by nincompoops. The short pieces in this issue talk about large number of innocents killed "accidentally" since the war on terrorism began, discusses the issues raised from such a short war with Iraq, and also contests the media portrayal of Iraqi liberation. Another informative read that does out a good number of interesting topics; which is often difficult in the confines of the flyer 'zine space parameters. LO (PO Box 197/Lewisburg, PA 17837)

MADISON INSURGENT news \$7 16pgs.

A local activist paper from Wisconsin. The content is focused on typical leftist concerns such as unions, the military-industrial complex, and equality. As one might expect, the majority of column inches are dedicated to the US war on and occupation of Iraq, the current crisis of the moment for to keep US activists supplied with the busywork of meetings and organizing. Get this if you need to supplement your steady diet of *The Nation* and *indymediocore.org*. TS (31 University Sq./Madison, WI 53715)

MESSAGE FROM THE HOMELAND #9

8.5x11 \$2 48pgs.
In this issue, editor Dave writes several pieces about hiking and camping in Wyoming. He and a friend spent some time in the Wind River Range enjoying the slow pace of life in a trailhead town, on the trail, and in the backcountry. These stories tell of interactions with local residents, human and otherwise, and the joy of taking it easy. Other essays from Dave and fellow contributors discuss revolutionary aspects of bicycling, fear of flying and fear in general, how to get a better deal for college education, and myths about Iraq. Another piece titled "I Will Never Fall In Love" describes one person's understanding of love, partnership, and sharing life. Other stuff includes Massachusetts restaurant reviews, a list of alternative news and information sources, and pages of record reviews. SJS (David Lucander/PO Box 1725/Westfield, MA 01086)

MIDWEST ASSAULT #1.5 5.5x8.5 \$7 20pgs.

This one is a half issue due to the small amount of content. Rather than let the stuff get too old, we get this short taste of *Midwest Assault*. Of course, my first complaint centers around how there isn't that much to read in here. I got through it pretty fast. The interviews with Sex Positions and Modern Life Is War center around band projects and local scenes. Normally, this 'zine tries to talk about bands in that area (which to me is a great idea for a 'zine to focus in on) but they like Sex Positions so much they let those East Coasters slide through the cracks. They also review a small batch of demos they really liked, trying to keep word of mouth going about new/small bands (which is another good idea). Hopefully these good ideas will flourish in future issues. LO (midwestassault@aol.com)

MODERN ARIZONA #2 5.5x8.5 \$2 20pgs.

The theme of this issue is anti-war protests and ideas. Most of the pieces here retell events around the beginning of the recent Gulf War. Stories of massive protests in New York, as well as other subsequent pro-war rallies, take up most of this issue. You also get some rants about the bias of the American media and the trend of military acceptance in today's society. Reading this was a good reminder of all the issues that make US foreign policy of today so frustrating. LO (J. Carey/PO Box 494/Brewster, NY 10509)

MULTIKID #3 8.5x4.25 \$2 36pgs.

Multikid contains stories and drawings contributed by the crew of editors. The folks write about ethnicity, living in cities, reacting to war, friends in jail, and the reactions from attendees to violence outside a punk rock show. One swell story tells of a family journey to the Maharishi University of Management and Vedic City, Iowa that also includes a night of punk rock. This is a nifty collection of writing. SJS (Echo/PO Box 414/Berkeley, CA 94701)

NEGRITA #3 4.25x11 \$2 44pgs.

This is really nice. It's mostly short stories that bounce back and forth between the topics of either traveling and hitchhiking or seemingly fond memories of a somewhat dysfunctional relationship. My favorite part was a story of an innocent blender that got caught in the middle of one of their "huge blow-outs" that ends with the lesson "when you break someone's shit you don't replace it by giving it to them as a gift!" There's also a section of profiles of some of the truckers and other characters that gave them rides on their trip last summer and another section with a little history lesson of the story of Emmett Till. It's really easy to read this in one sitting. She seems to have a really good sense of humor and there are a lot of little funny stories and drawings here (including the blender flying through the air). FIL (Overground Distro/PO Box 1661/Pensacola, FL 32591)

NERO FIDDED WHILE ROME BURNED #3

8.5x11 \$7 16pgs.
This issues deals entirely with the events of 9-11 and the wars on terrorism and Iraq that followed. With a highly skeptical tone and with a good amount of sheer hatred for out Republican leaders, Jacob calls into question the motive, facts, and outcomes of the US's current military entanglement. The name-calling and assumptions take away from the seriousness of the report but the overall point remains sharp. LO (Jacob David/PO Box 3050/Eureka, CA 95502)

NEVER 1984 #1 5.5x8.5 \$1/trade 36pgs.

This first issue has all of the angst and passion of youth. The crew does a good job of expressing their frustrations and ideas to the reader, and they do so with an honest and casual tone. Their interviews with Latterman and Blowback are quite good and the rants on Exxon/Mobile and cola companies in schools are right on. Other content includes silly police blotter, ideas on protests, and lost of teen angst. A messy cut and past layout fits this 'zine well. LO (Andrew Winnemann/4401 Fair Oaks Ave./Menlo Park, CA 94025)

NEW AMERICA #4 8.5x11 \$1 14pgs.

Formerly known as *Vinyl Rights*, this 'zine brings show, record, and 'zine reviews to the table. There is also a very short interview with Will To Live, a bit of news on the Cleveland scene, a few odd drawings and some anecdotes. Lotsa cut'n'paste action in the background, much of it consisting of random fliers, band logos, drawing, and photos—my least favorite being the snapshot of some unfortunate girl's underwear-clad butt revealed as she squats down on the floor at some show, complete with the author's commentary, "Thong anyone?" She'll probably be *utterly endeared* to the welcoming and respectful attitude of punk toward women after seeing this. This is probably interesting to those in the author's local area, but I can't imagine it being that essential to too many other folks. TS (15906 Brookford/Houston, TX 77059)

ONE WAY TICKET #2 5.5x8.5 \$2 56pgs.

One Way Ticket is a collection of stories from the life of editor Julian. The stories fit together, creating a loose narrative. Julian writes of ecstatic house shows, doomed relationships, moving away from home, and evolving personal politics. He writes passionately about being alive and the happiness and sadness that is life. SJS (Julian/1111A 4th St./Courtney, BC/V9N 1H6/Canada)

ON FIRE #3 5.5x8.5 \$3/trade 72pgs.

On Fire is subtitled as "Journal Of The DIY Hardcore Punk Community." Editor Dan fulfills that promise with a collection of relevant excerpts from other publications, seven intelligent interviews that inspire the various band members to explore themselves in depth and tell some good stories, and an exceptional set of reviews. The interviews usually cover band history and discography information but Dan and his comrades push people into discussing their social, political, and life philosophies and often extract perceptive and reasoned observations of the hardcore scene and its' relationships with mainstream culture. Some of the folks interviewed are quite playful, others are quite angry and thought the tenor of comments is critical the opinions are divergent enough to maintain interest. xCaution talk about straight edge. Pure Evil discusses why boys dominate hardcore. Jeff of Haymaker is just pissed off. Off Minor discusses politics and mindless patriotism in America. Blood of Others talks about hardcore lifestyles and the downside of "scene unity." St. Alban's Kids discusses small, non-commercial shows and maintaining a DIY attitude. Lastly, Jeff is back and in a better mood as he describes the good and bad of being a member of Chokehold during "hardcore's most pathetic and unoriginal years." In the large review section editor Daniel writes about books, music, and 'zines by making connections between what he is reviewing, the history of the band or author, and his life. They stand alone as decent reading. *On Fire* is a 'zine of hardcore and punk culture that comes from its creators heart. I have two concerns though. There seem to be no women involved in anything printed or any of the bands interviewed. Also I wonder why Daniel did not ask Off Minor about their relationship with Thelonus Monk. SJS (PO Box U69/Wollongong Uni/NSW 2500/Australia)

PICARESQUE #4 5.5x8.5 \$1 32pgs.

Brendan Rocks continues collating memories from his life into the written vignettes that make up *Picaresque*. Some stories describe events that have directly involved Brendan, his family, and friends. Others describe events he has observed or heard of second hand. He takes considerable pleasure in describing his checkered past in catholic school and equal pleasure telling tales of wackiness during family outings and celebrations, and the exploits of his friends and foes. *Picaresque* has an enjoyable sense of humor and an open, conversational writing style. SJS (3 Sharpley Ave./Stawell, Victoria 3380/Australia)

RACE RIOT #2 5.5x8.5 \$6 154pgs.

Race Riot explores the complicated ways race has wound into and is intrinsically linked to life, with a special emphasis on race and punk. This collection of people's essays, stories, interviews, rants, and prose exists to ignite the reader. Mimi has assembled a mind blowing 'zine designed to make the reader uncomfortable and challenge what is in her/his head. Through these varying pieces, the goal is achieved and then some. Along with the regular contributions, this 'zine has a supplemental directory of 'zines, labels, and projects undertaken by people of color. Seeking out more dialog and ideas seems the logical next step after reading through the pages of this 'zine. A totally awesome project in itself, *Race Riot* is suggested reading. LO (Pander 'Zine Distro/PO Box 582142/Minneapolis, MN 55458)

PEANUT BUTTER JOURNAL #1 5.5x8.5 \$1/trade 42pgs.

This is a collection of stories from editor Tony and some of his friends. The stories are concerned with hanging out, sex, parties, drugs, interesting characters in the neighborhood, sketchy trips to the airport, and Sasquatch. SJS (Tony/673 4th St./San Pedro, CA 90731)

PROFANE EXISTENCE #42 news free 16pgs.

Profane Existence was a very important piece of my formative years of punk, introducing me to bands and anarchist politics outside of the stuff one might get into early, like old UK bands or old school LA type stuff. My high school friends and I would tear through each issue and even order all the old ones. Needless to say, I was very excited when PE came back into existence after an untimely demise. Although in all honesty, it seems that PE has lost a bit of the momentum it had going while it was in full swing. It just seems that maybe PE needs to reestablish the foothold it previously had. I have a request for all of you anarcho-punks out there (if there is any of that tribe still out there)... Send stuff in! Write letters to each other! Interview your friends' bands! Do something! I don't know if it was just my youthful vigor but there was something about this magazine and music that really captured what was reality all around us, especially from the perspective of black wearing punks like all my friends. One thing that is great is PE's mix of "politics" and punk without the snobbish PC attitude. To me, PE represented being active and conscience without being called an activist and being a punk, staying true to your self and being able to have a good time also. Well... this issue has some columns, surprisingly few reviews in the 'zine and music department, an interview with Dick of the Subhumans and of a band I have never heard before called Provoked. There is also a (awesome) lengthy ex-USSR scene report. Some of us joke that PE got back together because they finally thought of some new catchy slogans to toss around. Hopefully *Profane Existence* will fill the hole in the anarcho-punk tribe that has remained vacant since they left. Cheers. CF (PO Box 8722/Minneapolis, MN 55408)

REASON TO BELIEVE #8 8.5x11 \$1 88pgs.

This is a big issue of *Reason To Believe* with a lot of skateboard content. In the centerpiece article, 17 folks answer 12 questions concerned with the state of skateboarding in punk rock and mainstream culture, how skating has influenced the lives of these folks, and thoughts on the evolving skateboard culture. Other skateboard related features include the story of the skatepark and scene in Garmouth, England, a photo essay on building an indoor wooden ramp, and a couple pages of exercises to help with overcoming and strengthening after an ankle injury. There are intelligent interviews covering history, politics, and philosophies of Fuerza X, Vitamin X, Gertrude, and the folks at Coalition Records. Also a nice interview with Ian MacKay talks about his skateboarding history and then a bit about the current state of the world. Other stuff in this issue includes scene reports various European locales and an overview of protests surrounding the FTAA ministerial meetings in Quito, Ecuador. The remainder of the pages are filled with book, 'zine, and record reviews. *Reason To Believe* is always worth seeking out. SJS (145-149 Cardigan Rd./Leeds/L6 1LJ/UK)

RECLUSE 'ZINE #8 5.5x8.5 \$1.25 38pgs.

Recluse gives you a nice assortment of things to read in each issue. This one stays true to the regular flair with lots of varied content. Regular columnists discuss records they love and the task of doing a 'zine, other contributors lend a short story and some poetry, and then you can read some 'zine regulars with music, 'zine, and movie reviews. They also talk with internet radio's Hussiskunk.com and tell us about a trip to the underground comic convention known as SPACE. I like the variety this 'zine offers. LO (PO Box 307663/Columbus, OH 43230)

ROUND THINGS ROLL #2 7x8.5 \$1.75 32pgs.

In this issue, editor Allison recounts a number of tour and travel adventures that take her around the US with various bands and companions and then from Portland to her new home in Arkansas. Allison writes about the audiences, other bands on shows, and after show activities while travelling. She also writes about working on the farm where she sets up home, reacquainting with her new hometown and it's people, and a dream or two. Most of this is written as tour diaries. A few entries are letters or notes to a friend. Then David, of Buck Buck contributes a funny tour diary that includes prairie dogs, flying vans, and problems at the Mexico border. All around a good read. SJS (Allison Williams/204 Miller St./Fayetteville, AR 72703)

RUN AGROUND #2 5.5x8.5 \$2 44pgs.

Includes stories about Boston, a travel log, war criticism, and reviews of records and books. I felt too much like I was reading a college newspaper, with all the beer and casual sex and over analysis, and now that it's summer I really don't want to think about school. I also had a difficult time bridging the cultural gap between myself and the author, being that the 'zine had a bit more of an upper-middle class tone than I'm used to encountering in 'zines. What disappointed me the most was that the author interviewed the editor of *Punk Planet* and asked his over and over what the difference was between a 'zine and a magazine, rather than asking him a million other questions that would have been more interesting and pertinent. The editor had some good ideas, but the format was jumbled and the focus narrow. Recommended to college students in Boston. JM (Dave Varno/ 10 Pearson Rd./Preston Hollow, NY 12469)

SCENERY #14 8.5x11 \$2 36pgs.

This new issue is fucking awesome! In this issue, Mike explains the complex nature of Gainesville's housing issue with a subtlety of how people input change and meaning into the cracks of someone else's mater plan. It is a hypothesis of a city whose people and purpose don't always hold the same hopes. This issue is told in comic book form, with Mike's impressive artwork taking over every frame. This 'zine is great on all fronts. I highly recommend it. LO (Mike Taylor/PO Box 28226/ Providence, RI 02908)

A SOFT DEGRADE 8.5x5 \$7 60pgs.

This 'zine is composed of poetry and digital collages. Most of the material addresses different political and social issues, ranging from war to consumerism to wage slavery. Nevertheless, my favorite poem was the one about the death of a goldfish. The artwork is what really stands out in this 'zine, and it is all nicely printed in full color on glossy paper. I'm not the biggest poetry fan, but the authors' topics were interesting and relevant. Worth picking up mostly for the artwork, if you've got the money. JM (Chad/58 2nd St. NE/Medicine, HA/T1A 5K7/Canada)

THE SHADOW #48 news \$1 20pgs.

These folks bill themselves as NYC's only underground newspaper. Seems unlikely but, hey, they would know. It opens with a piece on the control of the US by an administration that seeks to enlarge its power base and wealth through the American military. News of peace activist and political prisoners, complications with police/protester interaction during the large anti-war protest in NYC, the scandalous ties between the Bush Administration and Enron that bring together to White House energy policy and foreign policy, and the mess of the Patriot Act and civil rights fill in the rest. Plus there is information about how the issues of privacy are getting worse through internet raids and body scans. I didn't enjoy fishing around various pages to find the end of the articles, but layout isn't really the focus here. LO (PO Box 20298/New York, NY 10009)

SLUG & LETTUCE #75 news 60e 20pgs.

S&L is really something special. This one like usual had a long editorial commentary, mucho columns, band photos, book reviews, 'zine reviews, and music reviews. No classifieds this time around, but there is a larger than usual drawing on the cover and a longer than usual *Zero Content* comic. As expected, much of the material addresses the war and the Bush administration. JM (Christine/PO Box 26632/Richmond, VA 23261)

STRAIGHT SOB #5 5.5x8.5 \$1/trade 48pgs.

Straight Sob 'zine is an intelligent anti-authoritarian punk 'zine that emphasizes social and ecological awareness. Much of the writing is concerned with street protests and actions accompanying the impending Iraq slaughter and various ruling class meetings around the world. Editor Mike also writes of ecological concerns from veganism and global warming to industrial agriculture. His essay on agriculture is an extended consideration on the development of monoculture, its inherent biological devastation and then a long discussion of various alternative food growing and ecosystem care methods that point toward a sustainable future. There are two interviews. One with Venezuela punks Dona Maldad, the other with a guy named Chris who runs a distro label in Thailand. He discusses the emerging punk scene and local politics there. Mike indulges in a bit of angst over whether he is doing enough or can do anything to improve our planetary situation. Ultimately though he allows the hope and positivity that underlies his writings shine through and that makes this issue a pleasure to read. Mike's closing statement is a fine punk manifesto leading the way from our present toward a beautiful new world. SJS (Mike Schake/63 Highland Rd./Hackensack, NJ 07640)

STRAY DOGS AND STATIC 4.25x5.5 \$2 52pgs.

Stray Dogs And Static is a collection of personal writings from editor Johnnie Armchair of Moline, IL. He writes about friends and friendship and various aspects of growing up. Many pages are filled with descriptions of events from Johnnie's life, each one fairly simple but usually containing a subtle, interesting life observation. At the center is a nice interview with Erica Parrott of *La Boca* 'zine. *Stray Dogs And Static* is filled with good angst free writing about life and relationships. SJS (3314 1-2/Avenue Of The Cities/Moline, IL 61265)

THE STUDENT INSURGENT May 2003 news \$2 28pgs.

Keeping up with the news, this monthly paper discusses the major topics of the alternative press. The major pieces of interest for me in this issue are the article on how reaction to the Bush administration's policies has created a strong and vital peace movement, a short piece on post war complications and plans for Iraq, as well as the news update from activist issues locally, nationally, and internationally. Other content includes advice columns, letters to the editor, poems, reviews of local happenings and events, a calendar of events, and an article on the student slums of Eugene. LO (1228 U Of OR #1/Erb Memorial Union/U Of OR/Eugene, OR 97403)

TERRA INFIRMA VITA OBSCURA #4 5.5x8.5 \$2/trade 44pgs.

Editor Skorn recently moved to Columbus, Ohio. He and some friends begin this issue exploring the underground portion of an urban creek. They walk the length of the tunnel system finding curious constructions and graffiti. Other articles in this issue explore the psychological aspects of conformity and the books a Masonic research fellow is using at a local library. Skorn provides a lengthy heterosexual questionnaire that turns around many ignorant questions often used to reinforce homosexual stereotypes. A comic examines the unwritten rules of acceptable elevator behavior. TIVO includes an excellent review section for 'zines and books. Skorn puts some effort into writing in depth reviews that create some excitement about books he reads. One can always count on *Terra Infirma Vita Obscura* to provide a swell collection of interesting articles and stories. SJS (Skorn The Viking/709 Middlebury Rd./Webster, NY 14580)

TOILET PAPER 'ZINE #4 5.5x8.5 \$2 40pgs.

It took the first few pages for me to get used to the style and perspective of this 'zine. It jumps right into the thick of things with an interview with Kevin Devine, then moves into some personal poetry, a fiction story, and a bunch of music reviews. As the state of mind of the editor becomes more familiar you are treated to a few rants about the sexual assault, US foreign policy, sweatshops, and more. By the end, you get a nice dose of the editor's personality and core beliefs. LO (Alva Diitrich/Joh. Kohlmann Str. 8/53913 Swistal/Germany)

TRIC #16 8.5x11 free 40pgs.

Tric is a 'zine whose focus and audience are the local Delaware music lovers. Underground music of all genres finds a place here, with many top tens from DJs. The majority of this read is reviews. Music, 'zine, and DVD reviews are all over the place. Interspersed between them are ads for local shops and events, a few diatribes, some bad poetry, and a few spotlights on local bands, labels, and other characters. LO (Casey Grabowski/219 E Court/Wilmington, DE 19810)

TWENTY-EIGHT PAGES LOVINGLY BOUND WITH TWINE #6 5.5x8.5 \$2 28pgs.

Here is a quirky 'zine from a homemaker dad named Christoph. Many of these stories celebrate some fine moments in the life of his toddler son, Herbie. Some examples include learning to count, sharing (or not) with potential playmates, tickling, and enjoying life. In the first story Christoph describes the loss of the household water heater and his anticipation and relief after a week's wait to have a hot bath. Other stuff includes interesting mail, a found photograph, and bad reviews. This is worth finding if you enjoy erudite writings and a wacky sense of humor. SJS (Christoph Meyer/PO Box 106/Danville, OH 43014)

URBAN GUERRILLA #13 8.5x11 \$2 64pgs.

The first thing that I really like about this 'zine is that it's filled with pictures. There are like six or seven photographers that have their own pages, too. It just makes it a little more interesting for me to read when the writers do their own layout. This issue also has interviews with Consume and Anarchy AI, as well as a Born/Dead tour diary. They weren't really that exciting, but there's also a little history of the 'zine and events that have surrounded it in the bay area which is pretty interesting. FIL (Jay/PMB #419/1442A Walnut St./Berkeley, CA 94709)

UNDO #1 4.25x5.5 \$2 68pgs.

This one is highly recommended to folks who like to read about ideas, experiences, pains, hopes, and frustrations. In *Undo*, Sara and Diny carve out a world of words to counteract the pressures and aggressions that make their way in. Taking on the scene of families, abuses, porn, and much more. They find a lot of direction and inspiration from other 'zines, and so a number of quotes from other sources are added to help flesh out a few of their ideas. They also review a good amount of 'zines in this issue. I got a lot out of this read. LO (Diny Van Beylen/Lane Leemstraat 65 b 3/2018 Antwerpen/Belgium)

VOICES WAKE US #5 8.5x11 37e 4pgs.

An intensive dissection of the Bucket Full Of Teeth message contained in their inserts. He pulls out quotes and discusses his reaction to and opinion on them. At the end of the pieces, he gives a thoughtful review of the music and then reprints their full inserts. This flyer 'zine has a great theme and is very well done. LO (Ben Parker/5290 Lerner Hall/New York, NY 10027)

VOICES WAKE US #6 8.5x11 \$1 26pgs.

This is the perfect 'zine for all of us punks who need to reclaim hardcore. This issue has a really great interview with Holland's hardcore mongrels, Cathexis, a few rants about classic and current Swedish hardcore, and a little Carcass vs. Bolt Thrower bit and some reviews aptly titled "Tunes For Fucker." There are a lot of personal perspectives on music contained within these black pages. While I agree with about 95% of what this dude Ben has to say there are some points I cannot concur with. I definitely agree that shitty bands like The Explosion and Blood Brothers are not punk, nor hardcore. The scene here in Santa Barbara and Goleta, being a college town, seems to periodically become infested with all these trendy college kids. Sporting the newest in youth chic and with that wonderful San Diego Rornulan species of animal that is all about Mars Volta and shitty want to be eclectic '70s crap that all those kids rich parents were listening to while smoking doobies. I don't know how, but even though these bands don't call themselves hardcore, punk, or DIY necessarily, they somehow get lumped in with all of us who really are about the music and the lifestyle. The points I couldn't really bite into were that there aren't any more good grind bands, or that they all seem to be death metal. That's cool, but what about killer bands like Commit Suicide, Cryptopsy, Uphill Both, Sewn Shut, The Index, Kalibas, Retaliation, Ed Gein, and The Red Chord? While I do agree that there are way too many mediocre bands in that genre there are some diamonds in the shit pile. The dude doesn't really dig Unholy Gravy—hey, what ever floats your boat. They may have a million releases but you have to here the live 10". It is by far one of the most badass pieces of fucking grind that has ever hit vinyl. And why does Wolfbrigade need to be compared to Skitsystem. The new Wolfbrigade LP stands tall on its own, even without the dude from Anti-Cimex. Oh well, this is all trivial. Check out this 'zine if Swedish hardcore, grind, and black metal is your thing. I really liked the when metal bands sell out broken '10. Maybe next issue could be about late '80s metal punk like Broken Bones, English Dogs, or Black Uniforms...or, maybe I should just start my own damn 'zine. Before I go, fuck faux hawks, white belts and bowl cuts, go buy Discharge. Here nothing, see nothing, say nothing, poster! LO (Ben Parker/5290 Lerner Hall/New York, NY 10027)

YOU! CFI #2 5.5x8.5 \$2 44pgs.

This is great. Awesome anecdotes and deconstruction of drug war propaganda and old school video games. They do a great job of destroying those commercials that we have seen throughout the years that probably get kids into drugs rather than preventing them. Well that's probably how the man wants it. Pushing money into fighting drugs while importing them. A harsh critique of Hulk Hogan's rap album. Dollar store reviews and much, much more. This is really cool and funny, but in a way serious. Funny letters to writers up rock stars and unassuming candy companies. Hch heh heh... Good stuff for a laugh on the john. Oh hell, don't be a chicken try it you mother fucking idiot. Pass the joint Timmy. CF (Nate Gangelhoff/PO Box 8995/Minneapolis, MN 55408)

ZEN & THE ART OF BROWNIE BAKING 5.5x8.5 \$1.50 32pgs.

As you might guess this 'zine is about making brownies. Editor Josh is passionate about brownies and the (revolutionary) potential of DIY brownie baking—brownies from scratch. He discusses the pros and cons of brownie mixes and prepackaged brownies but ultimately recommends recipes from scratch. Some recipes are vegan, some not. Then come the variations on brownies such as scrambles (brownie batter scrambled in a frying pan), brownie pancakes, brownie smoothies, and a ghostly concoction known as the "Joshgasm" which screams "TOO MUCH SUGAR!" The brownie 'zine is fun reading that promulgates a delightful snacking philosophy. SJS (Josh Russell/MB 2558 Brandies U./415 South St./Waltham, MA 02454)

CRYPTIC SLAUGHTER #21/LARCENY #18 3.5x4.5 \$1/trade 100pgs.

On the *Larceny* side of this split, editor Shaun travels to Seattle to visit Giovanni. They put together this split 'zine. Shaun is questioning where he should live and why he should stay in Detroit. He begins with a synopsis of the last six or so years of his life. He concludes this issue with an exploration of his reasons for making a 'zine. Giovanni begins his side by analyzing the classification "personal 'zine" and what might be an appropriate placement for *Cryptic Slaughter* in the realm of literature. In the first story Giovanni describes his growing interest in "African Music" and the years long chain of events between a late night radio show and his walk around downtown Seattle with three musicians from Mali. Other essays examine crossword puzzle fanaticism, the debut of a free vegetarian restaurant run by Krishnas, and a guest column that examines the non-relationship between Snoop Dogg and Gallic comic hero Asterix. In his "Grammar Watch" section this issue Giovanni (pronounced Joe-VAU-nee by the way) first discusses adjectives that end with -ed. He then rants at length about the pronunciation of words that enter the English vocabulary from another language and Vietnamese soup. Giovanni's writing often shifts direction in most intriguing yet still related ways. *Cryptic Slaughter* is always highly recommended. SJS (Shaun Allen/8128 Constitution #8/Sterling Hts., MI 48313)

BOOKS:

AHIMSA AHoy! 5.5x8.5 \$4 94pgs.

Ahimsa Ahoy! is a cookbook with a pirate theme from some hearty mates in Wollongong Australia, Emma, Bek, and friends. Emma and Bek prepare and serve vegan food at punk shows in their community. Apparently they've done this for two years or so and decided to assemble this collection of wonderful recipes. I gather from the introductions that Emma attends cooking school and puts some effort into translating omnivore recipes into vegan versions. Many recipes included here seem quite simple and certainly tasty. A few others are considerably more complex, but certainly no less

tasty. The recipe categories included are sauces, salads, soups, bits and pieces, main meals, and desserts. The range of dishes is quite large with a wide variety of vegetables utilized. A good number of dishes here are new or significant variations from collections in other vegan cookbooks I've seen. From the simple Asparagus and Artichoke Heart Salad or Five Finger Salsa to several complex lasagna and shepherd's pie varieties. The desserts all seem amazing from a simple banana cake or oat cookies to an outrageous flan or tiramisu. I must say I envy the folks who get to eat the food Emma and Bek prepare. If you wish to broaden your vegan palette and give yourself a few culinary challenges while you are at it, seek out *Ahimsa Ahoy!* SJS (Beating Heart Press/PO Box 444/Wollongong/NSW 2520/Australia)

RASH 5.5x8.5 \$10 172pgs.

Charles Romalotti, the author of *Salad Days*, returns with a new tale full of horror and hope. This story focuses in mainly on a group of four misfits, living on the street in Austin. The punk, the stoner, the goth, and the lesbian find each other and, as each experiences their own adventure, they become a make-shift family. The punk and the goth are brothers. While one looks to show prominence over other street groups, the other simply looks for new ways to express himself in his appearance. The stoner and lesbian girls are described as opposites physically, emotionally, and mentally. One falls victim to whatever whim suits her at the moment, often suffering for it. The other thinks things through to the point of obsession. As the book progresses, you see this group coupling off into those that are searching to get off the streets to become more than what they can scrounge or those adjusting to the challenges and honing street life to suit their needs. The punk boy becomes the toughest thing on the block, while the stoner girl finds more flirtatious ways to get what she wants. When she finds herself hooked on a drug that eats away at her physically, the main plot begins.

Rash is a horror story make no mistake. The horror here is not the roughness of the streets, but rather the experimentation the stoner goes through which eats away at her to the point of decay. Her search for vengeance and retribution are latent for most of the book; they only take true form as the plot climaxes in the last couple chapters. When they do, the truly gruesome nature of the story comes into full view. It is an interesting juxtaposition with the couple who is moving in a more healing direction just as things get really bad.

This book talks about street punk culture and industrial culture with a real sense of where people would go in Austin. I recognized many of the places in this book, so I have to assume are the other ones are just as real. This gives a stark and believable setting for the horror story. While the style isn't particularly challenging, it certainly is entertaining. (And if you are interested in what underground authors are writing, it is an interesting sample.) The book reads easily and you can donate a good part of the afternoon experiencing the lessons and ideas Romalotti talk about in these pages. LO (Layman Books/PO Box 4702/Austin, TX 78765)

TALON 5.5x8.5 \$10 179pgs.

Apparently this is book number two in a trilogy by budding punk author, Charles Romalotti. However, having not read the first book, *Rash*, I didn't feel like I was missing any crucial understanding of the story, though I imagine the first book would expound on the backgrounds of one or more of the main characters in this volume.

I have to admit that I didn't want to enjoy this book. The fact that it is a horror story with modern self-made sideshow freaks and skinhead characters set it up for some pretty low expectations on my part. Honestly though, the book pulled me in, in spite of my reluctance. It's a quick and easy read with complex and memorable characters, and rises above the clichés and stereotypes the author seems to be flirting with. There is a punk sensibility at work that helps to flesh out an unfamiliar world with familiar eyes. Romalotti's style isn't the most distinctive, but is satisfactory enough to relate his tale(s) competently.

All in all, I wouldn't necessarily recommend this book unless you're either just dying for some creepy chapters about revenge and self-mutilation or just trying to read fiction written by punks, but if this comes your way, give it a chance. TS (Layman Books/PO Box 4702/Austin, TX 78765)

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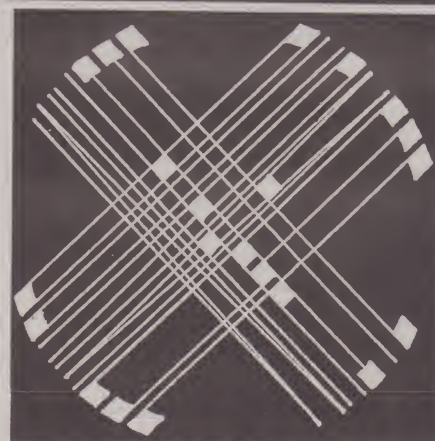
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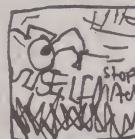
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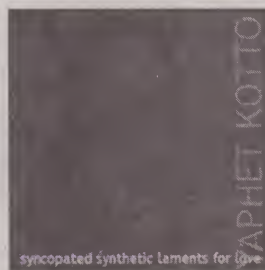
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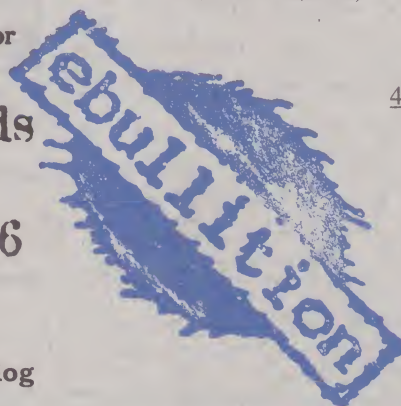
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